# I. On Process


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**Essay submitted in partial fulfilment of requirements**

**of the University of Glasgow for the award of**

**Doctor of Philosophy**


**University of Glasgow Music Department**



**June 2009**

# Volume I

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**Acknowledgments**

I am grateful to my advisor, Bill Sweeney, for enabling this project to happen. Without his initial confidence in my abilities, I never would have come to the University of Glasgow. As far as his role is concerned, he has provided a constant model for the quality of discourse that is required in the life of a composer; he has introduced me to a wide array of new ideas and material; and perhaps most importantly, he has allowed for this project to on go in directions unforeseen at the outset.

The various dedicated practices of all of the staff at the University of Glasgow Music Department have constantly rejuvenated this project, and I am lucky to have been in contact with such a diverse range of activity. I am particularly indebted to my friend David Code for casting a stern, scholarly eye over the written essay accompanying this portfolio.

Many thanks go to my fellow research students in the department for supporting me both academically and personally. I am lucky to now call many of them close friends as well as colleagues.

This project would not have been possible without financial and emotional support from my closely-knit family, and more specifically from my father, Ray Hammond and my grandmother, Ruby (Memi) Gray.

And finally, I owe endless thanks to my best friend and wife Ashley Smith Hammond. Without her, not only would it have been almost impossible to complete this project, it would not have seemed worth doing in the first place.

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## Chapter One. Introduction

The dominant aesthetic and technical concerns of this composition portfolio are process. The central issues have materialized in process; the pieces emerged from process, and, as much as the completed works are independent of one another, they may be regarded as segments of a larger process. The practice shown here, while being reliant on post-war avant-garde composers, also reflects a society that has fundamentally changed since the mid 20th Century. The European avant-garde of that time acted in part in reaction to the fascism of the war years. My purpose in this commentary is certainly not to provide an overview of our current political and cultural situation and how we as artists should now be responding. Yet, it is necessary for me to make it clear that my concerns are not generally concurrent with the 20th Century avant-garde. The notion of compositional activity itself – not how it needs to change – comes into focus for me as much as the resulting scores and performances. I will therefore focus a great deal on process: its emergence in my practice as a composer, and the complex relationship it has to the finished pieces and to my notion of self-expression. I will show in this written commentary a balance of concern and attention between the pieces themselves – which can be regarded as finished products – and the processes, or the actions required to make the pieces, which as experiences have a degree of meaning that is free of specific expressive results.

To gain a sense of my artistic perspective on process I will narrate a particular incident. One of my many interests is butterfly photography. Digital camera technology has enabled me to examine these creatures without having to first kill them and mount them on a board. In April 2007, I encountered a Peacock butterfly outside the University of Glasgow Music Department. It was cold, the sun had gone behind some clouds, and the butterfly remained motionless for some minutes. In its torpor, I was able to use the camera to capture parts of it in almost microscopic detail, but the experience was curiously unfulfilling. By contrast, spending happy hours chasing butterflies in their lively state across fields in hopes of gathering one or two decent shots provided me with an activity that was not entirely about the pictures; it was about being there, in the world, at a particular moment. Photographing a stationary butterfly provided too much in the way of instant material results, and too little in the way of effort to give me this same feeling. Composition, regarded as a mental and physical *activity*, can provide this sense of *Being*, especially when it is realised that the material outcome of the activity, the score, is not all that is to be valued.

**Concern with process in compositional practice**

When approaching a compositional task, I often detect real antipathy among young students to discussing *grammar*. It is, for me, important that a dedicated approach to composition create its own grammatical field, that it be self-organised, and that the student learn not how to tick the correct aesthetic box, but, through process, how to develop a piece, and more importantly, a practice. I find when working with young people that their conceptualisation of

what a composer does has much to do with sounds, themes, textures or ideas being in some way spontaneously gifted to the composer (as evidenced by oft-used words such as “inspiration” or “muse”.) This attitude is unfortunate for the way it leaves many with the opinion that they are either stupid, or simply remain “un-chosen” by the powers-that-be. I hope to reply to this in a way that enlivens activity partly by emphasizing that the will to represent musically any idea, however simple, must take into account the change brought by the process of realising the representation, a process inside which the original idea in all of its purity is encased. The writer Annie Dillard puts it another way:

> you are wrong if you think that in the actual writing, or in the actual painting, you are filling in the vision. You cannot fill in the vision. You cannot even bring the vision to light. […] The vision is not so much destroyed, exactly, as it is, by the time you have finished, forgotten. It has been replaced by this changeling, this bastard, this opaque lightless ruinous work (Dillard, 1990, 584-585).

Dillard’s creative insight, in reference to the practice of writing, speaks of the distance between what she calls “vision”, the work as it is imagined or hoped for prior to its realisation, and what she calls, dramatically, “this opaque lightless ruinous work”. But what lies between? It is the work done to produce the work. Dillard is saddened that the vision is forgotten in the work, judging by the final sentence above. I find no cause for alarm in the fact that compositional and productive means command so much filtering and transmutation that they cannot be understood as a third party conduit, a clear

and impartial carrier of vision. These means must be acknowledged and developed and never treated only as tool for transcribing vision.

I would like to now briefly examine a few earlier musical influences that have shaped my attitude about the importance of process in composition. It will then be possible to focus more directly on specific points of influence that recently shaped this portfolio and the process that brought it about.

My early efforts at the keyboard revolved around J.S. Bach, Mozart, Beethoven, Chopin, Debussy and Bartok. The first three of these generally kept me on a path of “correct” tonal unfolding (which is in no way an indictment of their value to me), and Chopin, while offering a kind of manual to pianistic colour and ornamentation, for the most part also held me to a sense of tonal inevitability. I understood harmony as existing entirely on a dramatic spectrum of consonance and dissonance, which was accompanied by a vague list of crude metaphors and cultural associations: good verses bad, light verses dark, etc. The point was that despite all of the “bad” dissonances along the way, which were necessary, we always ended up back in the “good”, correct consonant intervals. It was not until I was handed the piano music of Debussy, and later Bartok, that new possibilities emerged. Debussy’s *La Cathédrale Engloutie* (from “Préludes”, Book 1, 1909-1910) challenged me with an approach that was not about the working out of tonal dramaturgy. This repertory was aesthetically transformative: where once there was the linear spectrum of consonance and dissonance pressing musical momentum ever forward, here now was the idea that music could ask nothing of one’s memory or expectations, and instead direct attention to the

present moment. This, and subsequent encounters with his music, have been catalysts for my own conscious recognition of the persistent tendency toward tonal progression in the previous centuries of music written in the western tradition.

The encounter with Bartok initially brought with it a sense of vertigo. I understood a melody as something that could exist on its own, or in the contrapuntal texture found in the keyboard music of J.S. Bach, or perhaps most commonly, as a line supported by an explicit harmonic backdrop or accompaniment. But what I found in *Mikrokosmos* did not fit neatly into what I assumed was a complete roster of texture, or at the very least, I found that characterising the music according to these textures was not particularly illuminating. While undeniably the music was comprised of tones and contour, it was at least equally reliant on cells of repeated duration. I was possessed of a particular paradigm of texture until, specifically, I encountered No. 149 of *Mikrokosmos* (Figure 1).

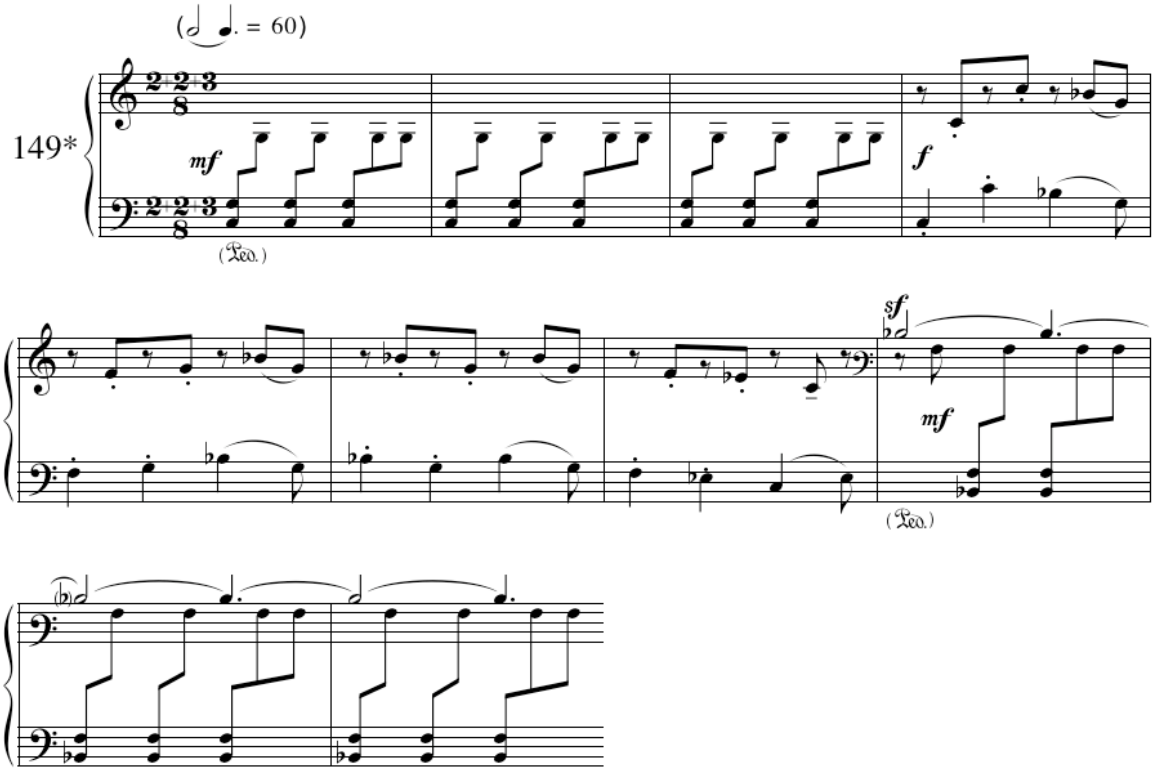



**Figure 1. Duration cells in Bartok's second dance in Bulgarian Rhythm.**

(Bartok, B,1987, orig. 1940, 47)

The dilemma, not voiced as such at the time, but certainly felt, was where to focus my conceptualisation of the music. Of course, in terms of pitch material, there is a pentatonic melody that is interspersed with a repeated, accompaniment figure. But these are insignificant without the presence of this repeated "seven-ness" divided into twos and threes. A repeated rhythmic pattern that asserted itself – and that was not a characteristic of any one melody but rather a ubiquitous characteristic that could be represented in a number of ways – called into question my assumption that harmonic unfolding remained supreme in its dictation of musical structure. I began to regard control over duration as a previously undiscovered element of musical

construction, and my assumptions about duple or triple meter as the correct frameworks for the unfolding of tonal necessities began to dissolve.

I now know that decades before I was born, John Cage delivered a lecture at Black Mountain College in North Carolina entitled *Defence of Satie* (Kostelanetz, 1970, p.77 orig. 1948), in which he claimed in a polemical reference to Beethoven that “There can be no right making of music that does not structure itself upon the very roots of sound and silence – lengths of time”. This idea has made a significant mark on my approach to composing, as we will see later in a discussion of a number of duration-focused techniques. Although I do find it difficult agree with the statement entirely, particularly given the words “right making of music”, I have become fascinated with the possibility that music may be based on blocks of time, rather than tonal dramaturgy.

The ideas and works of John Cage have attracted and repulsed me and countless other composers, but his effects on me were at first felt indirectly. As a Master’s student I first encountered the late works of Franco Donatoni. The initial impression was simply that the music was like nothing I had heard before, and I wised to find out why. It was only through an examination of that which is explicitly visible in the score did I form some understanding of the relationship between this sound and the techniques that brought it about. In Figure 2 is some of the opening trio material from *Refrain* for eight instruments (1986).

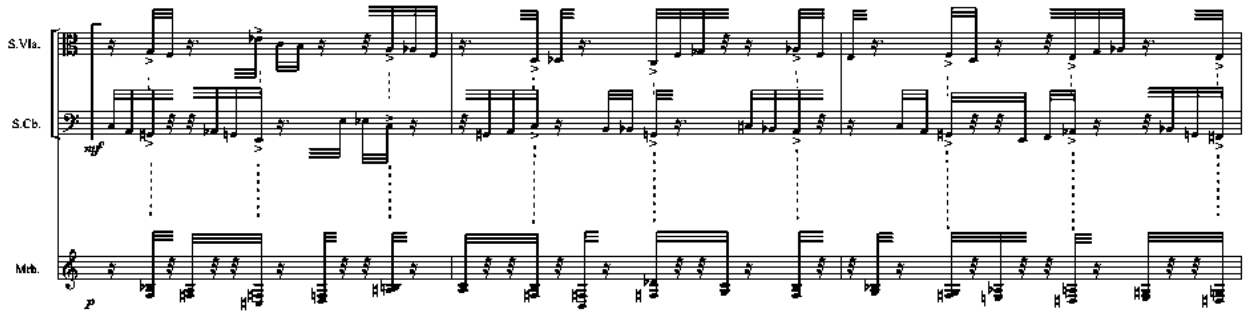



**Figure 2. The opening trio of *Refrain* by Franco Donatoni.**

(Donatoni, 1986, p.4, transcription by the author)

Each harmonic coincidence between the viola and bass creates an incomplete chromatic cluster that is completed a semiquaver or demisemiquaver rest later by the marimba. Each coincidence event is approached by three-note cells in the bass, and precipitates in turn a response cell, often abridged, in the viola. It is difficult to know where the process begins, or what is antecedent and what is consequence, but the unfolding of a process, the sense of procedure, is undeniable. It would seem that Donatoni did not only conceive of this as music alone, or as exclusively aural, but rather as a procedure. The various relationships therein - the result of the application of a procedure - give rise to what we, at least in part through its performance, would hear.

This initial contact with Donatoni developed into a relationship to his work that has become central to this portfolio. The effect was at first comparatively superficial, as found in the short trio *Coyote Nocturne.* I was still asking at this point how I could construct a process in order to find a result like what I had found in pieces by Donatoni. I obtained in the experience a greater

understanding of the need to dedicate myself to the transformative means by which I arrive at a score, and to allow the piece to emerge in the process of composition instead of imagining that the work is subordinate to a preconceived vision. This would be, as we will see, a lesson that I would have to learn a few more times.

In the 1950's Karlheinz Stockhausen once compared his approach to that of Pierre Boulez with the words "His objective is the work, mine rather the working" (Wörner, 1973, 229). The statement naturally draws my attention, but I am not engaged with fully automated, algorithmic writing. The idea that automated writing might be the way forward came first from experiences with the music of mid-century avant-garde composers, but the suggestion that this might be incomplete came by examining Donatoni's life's trajectory through the middle 20th century. As a young man after the Second World War, Donatoni was principally concerned with Bartok until a meeting with Maderna pointed him toward the legacy of Schoenberg and toward Darmstadt, where he first attended in 1954. The early fifties brought, not surprisingly in hindsight, imitations of Boulez and Stockhausen, but his career did not begin to evolve in a way that becomes pertinent here until, in 1959 at Luciano Berio's home, he encountered John Cage.

Despite an initial distrust of the ideas Cage brought to Europe, Donatoni set himself on a course through the sixties and early seventies that would increasingly diminish his subjective involvement in his work (Osmond-Smith, 2008). The use of procedures with the "automatic character of a code"

(Patezzi, 2002, 9), devised in order to keep his ego in check, led him to the brink of utter aphasia, when, in 1974, he announced his intention to cease composing. Much has been written about what happened in the remainder of that decade, but it is enough to say that Donatoni did not live up to his word. A gathering of momentum, and, to use his words, a “recovery of the game-playing exercise in invention” (Gorodecki, 1993, 248) led to an impressively prolific second career that lasted until his death in 2000.

The change in Donatoni’s career in the mid seventies seems closely connected to his means of composition, as Gorodecki explains:

> The automatic procedures, the “codes”, ceased being dry, and dessicating [sic] mechanisms. They became connected instead with precise, intuitively derived musical images. Donatoni practiced his craft of the code, constantly experimenting to see how the results of a particular set of “instructions” would differ from one group of notes to another; or, conversely, how the same piece of material would react to different codes (ibid., 248).

What seems to have changed was the connection of his “codes” or “instructions” to something more intuitively derived. Without this connection, there is a danger that the procedures may become faceless, vacant, “dry and desiccating mechanisms”.

The techniques used in this portfolio are constructed largely with this elusive relationship in mind. Despite the necessity to hold at bay the expressiveness

that is my natural, unfiltered inclination, this inclination remains linked to the conception of the methods and their intended outcome. I propose that these scores would be fundamentally different if either the intuition or the modifying techniques were excluded or given deliberate prominence.

In examining Cage's effect on Donatoni, I find that my understanding of Cage's ideas has evolved. His approaches, in all of their rigorous dedication to the ideas of diminished ego and Buddhistic awareness, remain thoroughly Cage-ean. In considering the gulf between Cage's silencing approach and the approach of total serial organisation, one may aware of his critique of the way that many composers assume complete mastery over their materials. But Cage had his own assumptions, central to which was the faith that completely dissociating oneself from one's ego is inherently beneficial. This assumption may have had value in his cultural context, and by the way that he came to his art, and by the process of exploring his own practice and his own universe of ideas. In the will to filter ones psychology, taste and history is revealed a creative will and a sense of control. It is precisely the presence of my own artistic will in opposition to the systematisation of notation that produces the complex results in my music. It is crucial that these complex results are not specifically self-expressive; in many ways I found them rather than created them, and as such, the making of a score becomes as much the sharing of an experience as it is an expression and affirmation of self.

## Chapter Two. The Portfolio

### *1. Why Notated Chamber Music?*

The necessity for musicians to interpret the scores in performance keeps me away from directly audible results while composing. There are stages, then, inherent in the activity of notated composition that tie directly into my fascination with complex processes. But the fascination with notation has older origins. My first creative conceit was graphic. As a child I drew maps of my house, my neighbourhood, places that I had made up, and then when I was older, the region around my hometown. I believe now that I was acting on a desire to understand and reveal spatial relationships, and later, geography. Despite the apparent non-coincidence of the graphical and the musical, the concern with visual presentation has persisted through my practice. Indeed, the visual is not only relevant, but also central to how I currently approach composition. The desire for this portfolio to remain notated-only partly has its foundations in my first conception of the creative act, as visual, illustrative and representative. The desire holds sway both in presenting ideas for realisation in performance, and crucially, as a device for the proliferation and transformation of temporal structure. I think of manuscript not only as the place where music is scored, but also as a graphical workspace or playground where ideas are explored and manipulated. In practice, this means repeating a cycle of writing music, photocopying it, annotating the photocopy with a list of instructions, and re-writing it on new manuscript.

The music here is scored for chamber ensembles, the largest being the string octet used in *Elegy for a Fir Tree.* I was fortunate to rehearse and record my symphonic work *Carpenter Creek* with the BBC Scottish Symphony Orchestra as a master's student, but it soon became clear that this was a rare opportunity that was not likely to be repeated. Therefore it seemed inevitable that a continuation of symphonic writing would have necessitated the retraction of a holistic compositional process at the expense of performance. Sticking by chamber work, on the other hand, has given rise to a number of opportunities for performances and workshops with smaller ensembles.

This was a matter of circumstance, and not the only reason for the restriction. My methods have in the past relied heavily on adding more lines to a texture to vary it, rather than trying to make the most out of limited material. In *Carpenter Creek* the material was harmonically and rhythmically layered in an orchestral setting, which may have worked to some degree in that situation, but I became wary of a desire to have ever-growing forces at my command. The restriction, then, has much to do with the desire to develop a varied and constructive approach with limited physical resources.

*2. Technique*

In the following section, I will discuss each piece individually, along with a number of techniques that have been developed in the process of creating this portfolio, and that I have come to regard as pieces of delineable work in themselves. This is important to highlight, because for the most part, I have

come to start compositions by designing technical and procedural systems rather than asking myself what kind of sound I would like to make. How the piece will sound, aesthetically, emerges instinctively through the process of executing these techniques. There is a question, then, of balance between the sanctity of the designed system and my instinctive decision-making. My methodology can largely be described by the attempt to find this balance, as I do not entirely trust either purely technical or purely instinctive approaches to alone produce satisfying results.

## *3. The Pieces*

### *3.1 Elegy For a Fir Tree*

for eight strings

2004

Originally performed by the Scottish Ensemble in a workshop at the Centre for Contemporary Arts in Glasgow.

This piece is thoroughly delineated, both in approach and in the resulting form. In the first part (to b. 124), I was concerned with controlling the structure through the use expanding overlapping patterns; the second section is more instinctively constructed; and the third then returns to the more systematic approach of the first (from b. 161).

I began, as I often have done, with a simple sonority: in this case an 0,1,5 pitch-class set, which, in tonal terms, points to a major $7^{th}$ chord in $3^{rd}$

inversion. In seeking greater variety, I added 0,4,5, which is an inverted version of the set and of course describes the same intervals: 1,4,5. I combined these two to form my primary row by separating the two original sets by two semitones, as this is an interval not described in the individual sets. It also interested me that the row began and ended at on the same note: B,C,E,F#A#B. It is important here, as with any of my precompositional harmonies, that the sonority as well as the structural characteristic of the row is interesting to me. This beginning section of the piece is basically a building of this sonority on the page with a set of repeated rhythmic patterns, employing a series of inversions from a 36-note matrix created from the row described above. (See figure 3.) On three occasions during this section melodic material joins the building texture (from b. 17-violin 1, from b. 47-cello 1, and from b. 78-violin 1 and cello 1 together). This material differs in the fact that it is not controlled similarly through formative devices like the textural material. It is instinctively composed and set against its more mechanical backdrop.

| 0 | 1 | 5 | 7 (0) | 11 (4) | 0 (5) |
|---|---|---|---|---|---|
| B | C | E | F# | A# | B |
| A# | B | D# | F | A | Bb |
| F# | G | B | Db | F | Gb |
| E | F | A | B | D# | E |
| C | Db | F | G | B | C |
| B | C | E | F# | A# | B |

**Figure 3. Symmetrical matrix from *Elegy for a Fir Tree* precompositional work**

In contrast, in the following material, bb. 124-162, I am concerned with instinctive expression. Its rhetoric is designed from my assumptions about the psychology of gesture and harmony. It was written at the piano with a harmonic identity remembered from the first section, resulting in very limited evidence of the precompositional working. I have provided below the original harmonic framework for the first 3 phrases of the middle section of the piece (bb. 124-147). Note how I began writing from the primary row of the matrix but soon left strict adherence in favour of the original 0,1,5; 0,4,5; and 0,1,5,7 harmonies, with added "passing sonorities", which cannot be adequately explained using the precompositional workings.

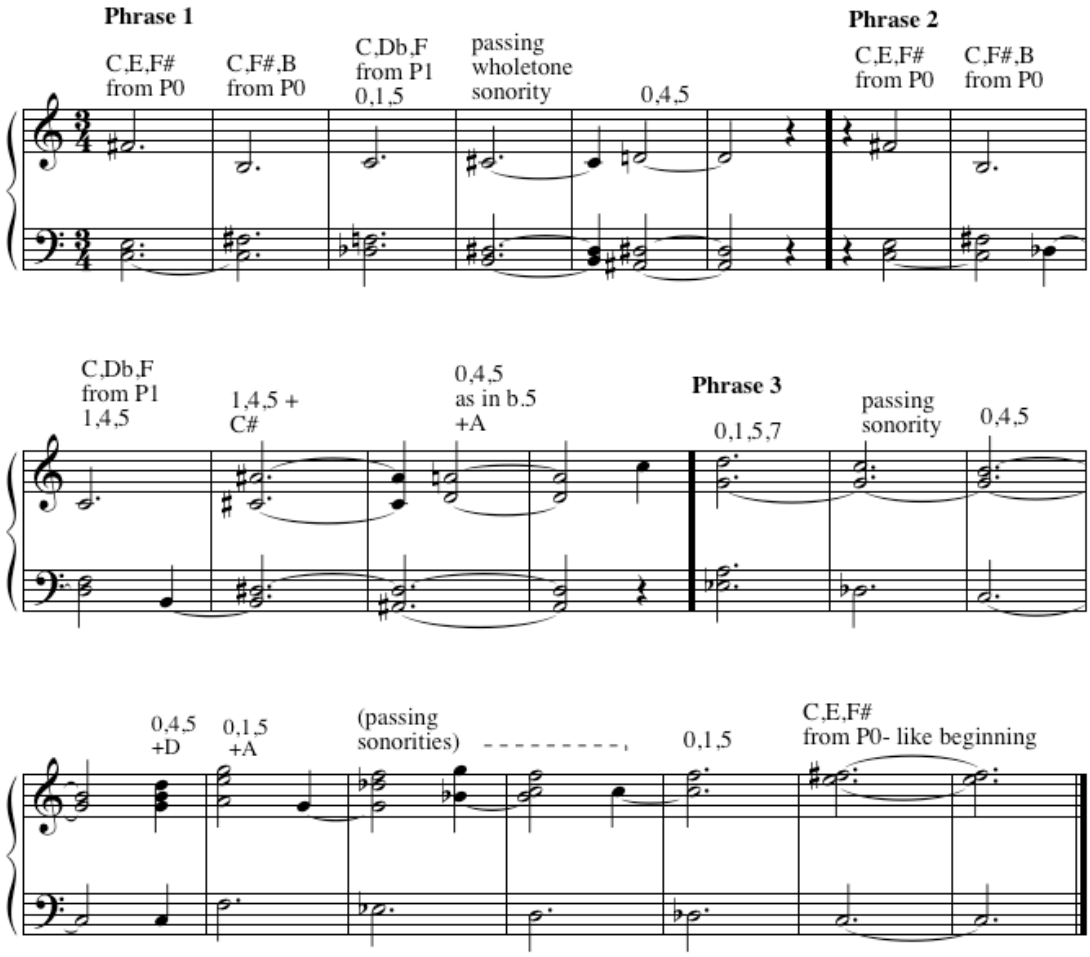



**Figure 4. Harmonic framework of middle section of *Elegy for a Fir Tree***

The writing re-focuses on systematic rhythmic procedures from b. 161 through to the end of the piece. During this section the use of harmony becomes sparser while the use of timbral variation from string technique becomes denser.

The piece serves as an appropriate introduction to the portfolio as it foreshadowed and galvanized my developing methodology. Writing it was one of the first occasions that I deliberately mixed heavily polarised approaches. Though here, unlike in the latter half of the portfolio, the polarised approaches are mostly partitioned in time, their resulting materials juxtaposed and not superimposed.

The title and inspiration for the piece stem from the tragedy of the last stands of Canadian taiga fir trees in Southern Appalachia. For the past 30 years these trees have been dying by the millions above a particular elevation due to the *balsam woolly adelgid*, an exotic parasite that nests in their bark. There are arguments to be made about the impact and implications of yet another loss of biodiversity, but the arguments would be lifeless for me if the loss of these trees did not make me profoundly sad. In the attempt to abstract this dichotomy by dividing my approach between the systematic and the intuitive, I hit upon what would become a guiding principle for the portfolio.

*3.2. Coyote Nocturne*

for flute, piano and violin

2006

First performed by students in the Contemporary Music Ensemble at the University of Glasgow Concert Hall.

This dates from the time when I was drawn toward Donatoni's works from the late seventies. This first response was created in reaction to the sound of these works, rather than intimacy with his evident compositional procedure. However, the intuited response does have discreet, recognisable connections, particularly in the attempt at a lightness and mobility of line, and the registral "fixing" found bb. 39 – 77.

The approach to harmony resembles the kind of intuitive writing found in the middle section of *Elegy*, with the exception being that I created no precompsitional matrix to guide me through transpositions and inversions of a set. I instead adhered loosely to a series of intervals and an idea of sonority, residing around the pitch-class set 0,6,11/0,4.11 and its inversion 0,5,11/0,7,11, which both describe in closed or normal position the interval sets 1,5,6 and 1,4,5. In the examples given below, I have outlined instances where I used this intervallic identity to create melodic material for the piece. From the middle section, b. 55, in the violin part:

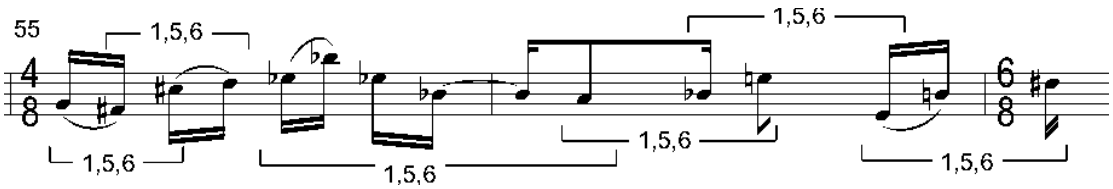



**Figure 5. Use of interval set 1,5,6 in violin melody from *Coyote Nocturne***

And from b. 72 in the piano (clusters here are added as a kind of ornamentation to the melody):

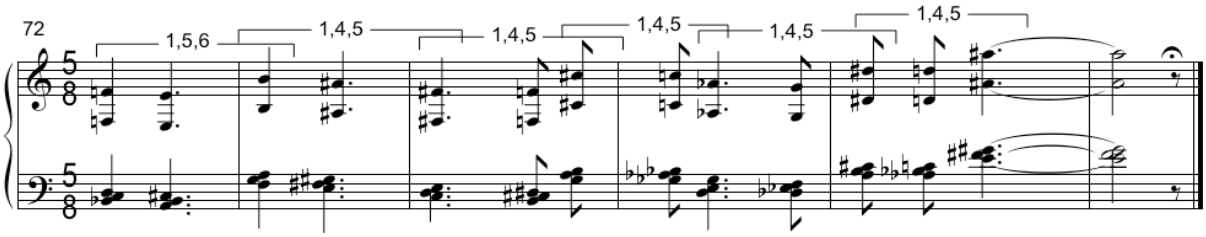



**Figure 6. Use of interval sets 1,5,6 and 1,4,5 in piano part from *Coyote Nocturne***

The impetus for writing the piece, which is tied into an ongoing period in my creative life that has been dominated by nostalgic references to my home in Kentucky, is a memory of sleepless nights with a particularly bad summer flu. Coyotes filled the woods and fields outside my opened window with incessant, yippy chatter. Half asleep and feverish, I dreamt of a savage, bloody freedom.

*3.3. The Indian Fort Theatre*

for string quartet

2006

The Indian Fort Theatre rests deep in the woods near Berea, Kentucky. What is striking about this place is the disintegration of human art and artifice at the hands of the fecundity of a Kentucky summertime. Weeds grow through the stage and have to be hacked back for performances; mosquitoes cause outbreaks of spontaneous self-flagellation; startled deer interrupt dramatic soliloquies; and with a little luck, a lively thunderstorm cancels the show halfway through. In writing the piece, I wanted to access a crumbling of dramatic human intention. What is important to me about this crumbling, is that it allows for the world outside of human intention, something I often regard as much more beautiful. Through the piece, the expressive material, based on the same 1,5,6, interval set, gradually gives way to the more systematic writing found in the “mechanical, expressionless” postlude.

The work was originally through composed, with none of the small movements and interludes that are now delineated and named. This came at the end of the process of writing the piece as a kind of annotation to the way the piece is structured. Each movement (or section, before I thought of it as a movement) takes the 1,5,6, interval identity, typically in the contour 1,0,7, as its starting point and develops it into different forms. VII and VIIa are two different attempts to develop the material into the more controlled, homophonic lines of VIII. The decision to use both, along with the decision to

break the piece up into movements, comes from my desire to fragment obvious attempts to progress or develop material into some other material, which keeps the piece more in the “vignette” style that its form would suggest up to that point.

The interludes are progressive variations based on a more vertical deployment of the interval identity. Expressively, there is a deliberate levity in the interludes that is more a self-mocking game than a sincere gesture.

*3.4. Three Moths*

for flute, bass clarinet and piano

2006

First performed at the Royal Scottish Academy of Music and Drama by the Symposia Ensemble.

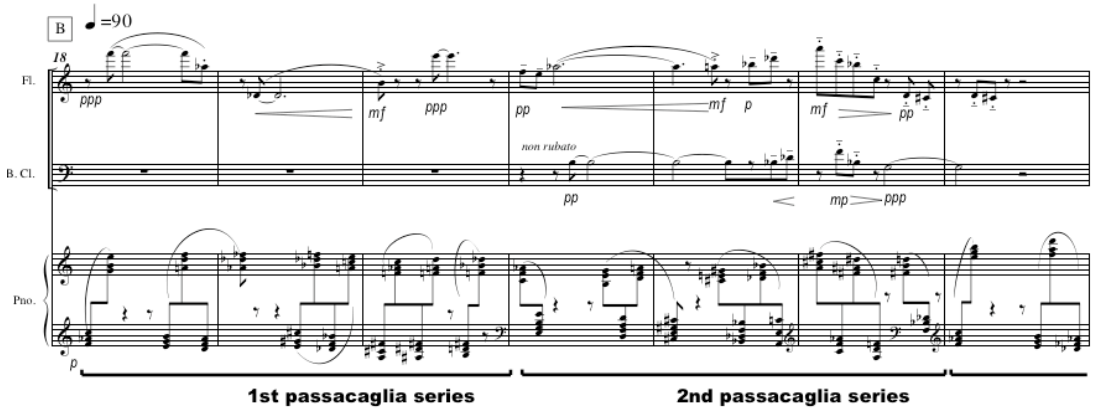
Due to a performance deadline, I was forced to commit to simple, purposefully designed devices that would enable more automated writing. This time I refocused on manipulating previously used pitch material through a mediated process of manipulation and variation. The pitch material used dates from 2003 when, during the course of writing music for my master’s degree, I began to use a chord sonority based on a minor-major ninth chord from the album “Sketches of Spain” by Miles Davis and Gil Evans. The chord, F,Ab,C,E,G, could be expanded into two minor triads by adding a major 3$^{rd}$ to

the end: F,Ab,C/ E,G,[+B]. I used the hexachordal matrix below to provide a passacaglia-like framework for the piece.

| | | | | | |
|---|---|---|---|---|---|
| F | Ab | C | E | G | B |
| D | F | A | C# | E | G# |
| Bb | Db | F | A | C | E |
| F# | A | C# | F | Ab | C |
| D# | F# | A# | D | F | A |
| B | D | F# | Bb | Db | F |

**Figure 7. Hexachordal matrix from *Three Moths***

From this matrix I utilised trichords by following them left to right, then top to bottom (FAC, EGB, DFA, etc.) and hexachords from top to bottom (FACEGB, DFAC#EG#), which also gave me a general skeletal melodic framework based on the first note of each triad (F,E,D,C#,Bb,A,F#, etc…). In the writing of *Three Moths,* the matrix was initially used in this manner strictly, though, as we can see in this passage, the passacaglia begins to disintegrate.

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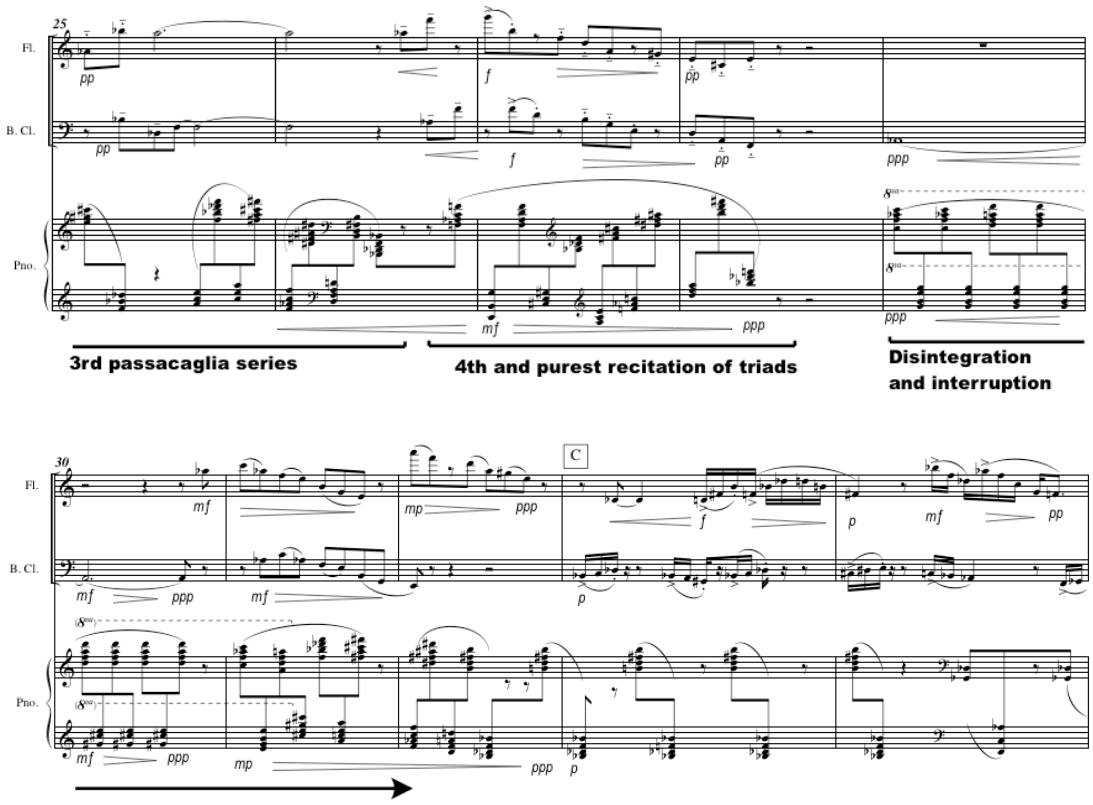
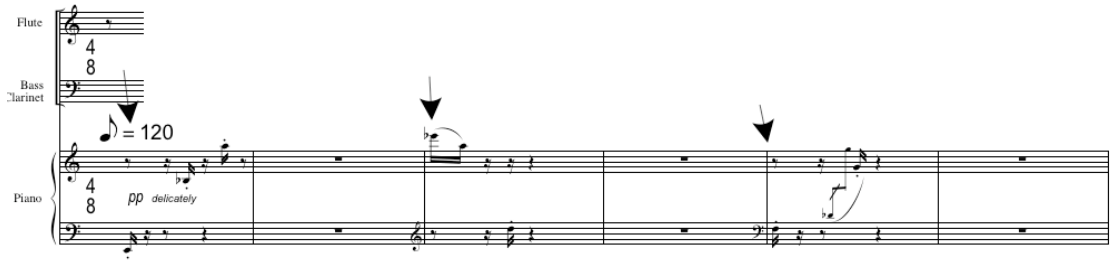


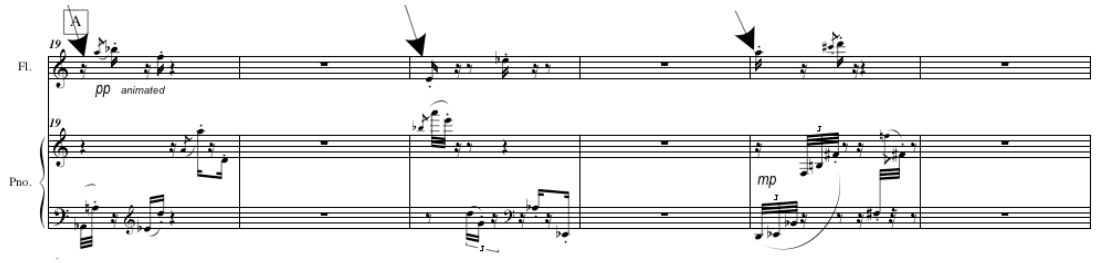

**Figure 8. Disintegration of hexachordal matrix in *Three Moths***

From the beginning the second movement of *Three Moths* (p. 38), a technique is established that would be recycled in a variety of ways over the next few years. The technique involves organising musical events around fixed points in time, or “magnets”, which are so-named by the way that the points are used to accumulate musical events that are either drawn toward the magnets or are pushed away, much the same as the attraction and repulsion properties of magnets. In the following examples, we may see how this technique is used to build the opening section of the second movement of *Three Moths.* The large arrows show the magnets placed at the beginning of every other bar.

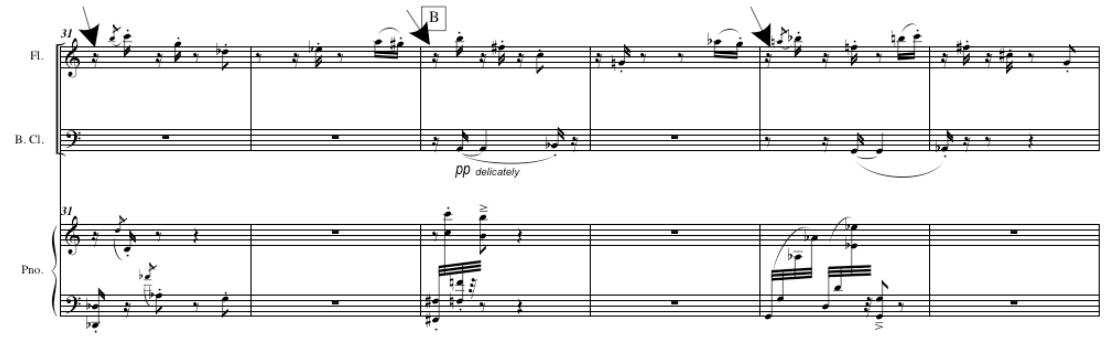
***bb. 1-6***




***bb. 19-24***




***bb. 31-36***




***bb. 49-53***

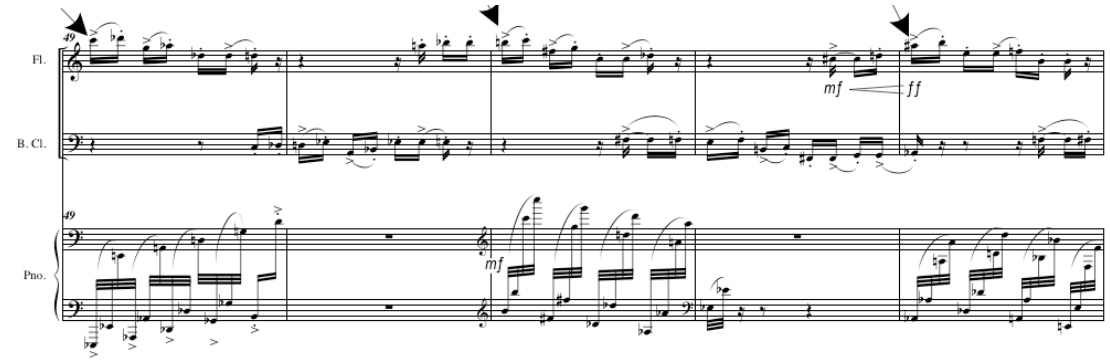



**Figure 9. Accumulation of material around "magnets" in *Three Moths II: Callosamia prometea***

By the final movement I have left aside the sequential use of the 36 note matrix and takes on a more limited, harmonically static expansion on one instance of the hexachord: B,D,F#/Bb,Db,F. Here the triads are not used sequentially, as before, bur are overlapping in the texture. The expansion initially occurs by adding chromatically adjacent triads. In the piano figure from the first four bars (p. 47, bb. 1-4), we can see how portions of these triads are deployed to form a richly chromatic polychord: B,D,F# - Bb,Db,F – and C,Eb.G (Figure 10).

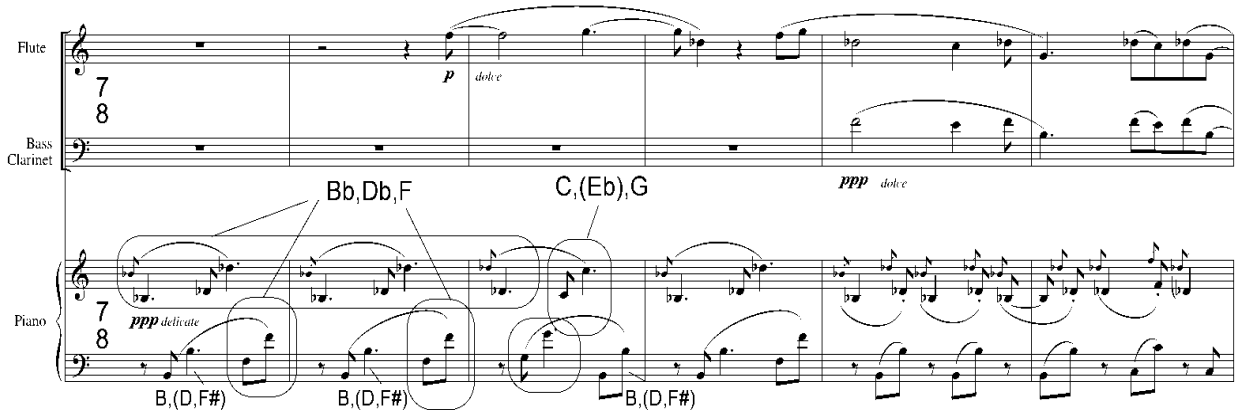



**Figure 10. Chromatic polychord based on minor triads from *Three Moths III, Actias luna***

The writing of this piece originates from an experience on holiday in West Virginia in a cabin on the Cacapon River. My interest in American silk moths sent me searching the woods in hopes of spotting one. I was unsuccessful until, when returning to my cabin, I discovered the slaughtered remains of a Prometheus Moth outside the cave-like den of a cone-web-weaver spider. I found it horrifying and beautiful. I kept the wings.

*3.5. Catalyst or Filament*

for harp, harmonium and celesta

2006

Dr. David Code curated a concert in the autumn of 2006 in conjunction with Glasgow's Charles Rennie Mackintosh Festival. Composers were challenged with responding to a frieze by Margaret MacDonald entitled *Seven Princesses*. The ensemble was that of Arnold Schoenberg's Herzgewächse, op. 20 (1911), which was performed alongside works written by postgraduates in the department. I was, at this point, more dedicated to a system of expressiveness-diminishing procedure than at any other point during the writing of the portfolio. I spent the summer of 2006 reading John Cage, and the approaching to writing this piece is greatly influenced by his ideas of philosophical silence. In many ways I was encouraged by the attempt to deny my own intuition in this piece, but there was something about this level of self-control that that felt unsustainable, much in the same way as the over-expressive control had felt in earliest pieces. Additionally, I do not particularly like the piece. In hindsight I believe that I still need to find a way to indulge my own aesthetic desires, even if they need to be kept in check and constantly interrogated. Despite my problems with it, the writing of it represents much that was learned, both in developing my own complex approach to composition, and in maturing my relationship with the ideas of John Cage.

The ambiguity indicated by the title, *Catalyst or Filament*, is a response to the ambiguity of line Margaret Macdonald's *Seven Princesses*. In the frieze, the

ambiguity lies in the use of line to both indicate structure and represent figuration. In my piece melodic and arpeggiated line, while being used in the procedures employed in the process of writing the harp part, also triggers, or catalyzes the other parts. This is an example of parts being composed from an already written part, the existing part providing a structure for organising new material. The harp part was given a series of "magnets" – a technique that originated in the writing of *Three Moths* – that occur on the note D. These magnets go on to provide a way of temporally accumulating or smearing material in the celesta part. The following examples show two ways in which the magnets are employed. Note that in the second example, the magnet series that was once based in the harp part is now rooted in the celesta, and that only every second magnet is attracting the harp arpeggios.

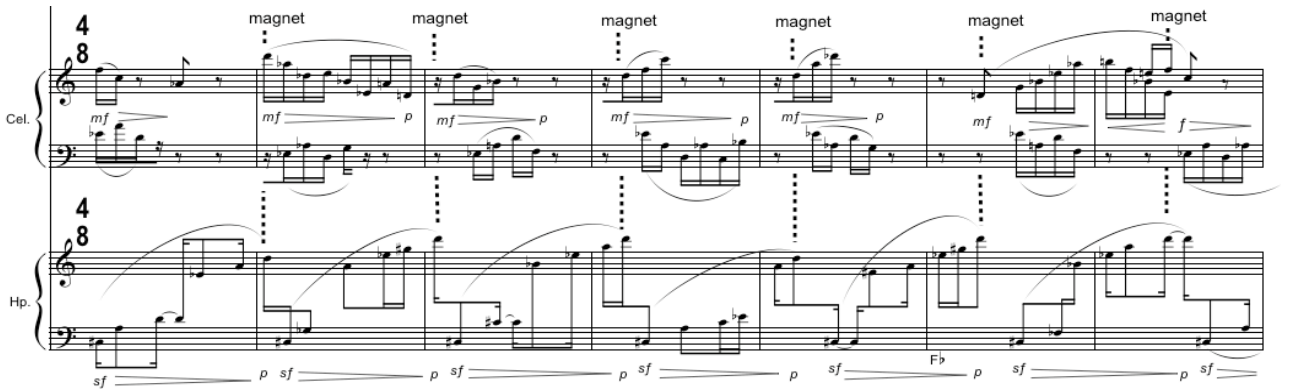



**Figure 11a. The use of magnets, bb. 42-49, *Catalyst or Filament***

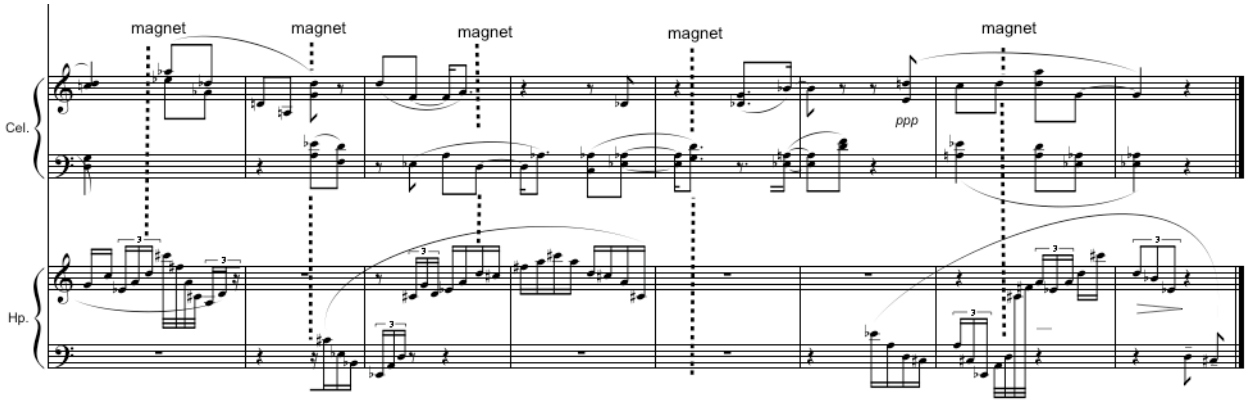



**Figure 11b. The use of magnets, bb. 115-122, *Catalyst or Filament***

I set out to erode an intuitively-derived harmonic identity through a system of pitch replacement so that the original arpeggiated hexachords, Db,G,C,Eb,A,D are often only seen through the repetition of varied, yet similar, arpeggios. The harp and celesta parts of the central section of *Catalyst*, starting at b. 42 (figure 11.a) show the original arpeggiations, which I treated as the central event of the piece and composed outward from there. I have often employed techniques to change the ornamentation, register, dynamics, duration and general order of material, but in the writing of *Catalyst or Filament* I sought to obscure the specific intervallic identity of the piece.

*3.6. Twister Season*

for vibraphone, marimba, two pianos, cello and double bass

2006

I returned here to a more heterogeneous approach. The procedures are designed with a hedonistic, intuitive sonic goal in mind, and not with the sole intention of obscuring my creative will. We find here the first use of a

procedure that I had been struggling to develop, and which would remain and mature for the rest of the portfolio. “Twisters”, as I have come to call them only in reference to their use in *Twister Season* (and not vice versa), are simple generative techniques that involve arranging two pitch-class sets. These are either superimposed, to create a series of dyads, or in a monophonic back-and-forth succession to create melodic material. I will also refer to the resulting series as a “twister”, which may be deployed in a number of ways. The originating rows in *Twister Season* were Eb, Gb, Ab, Bb and D, E, F, G, A. I do not mind the obviousness here of a starting point based on black and white keys.

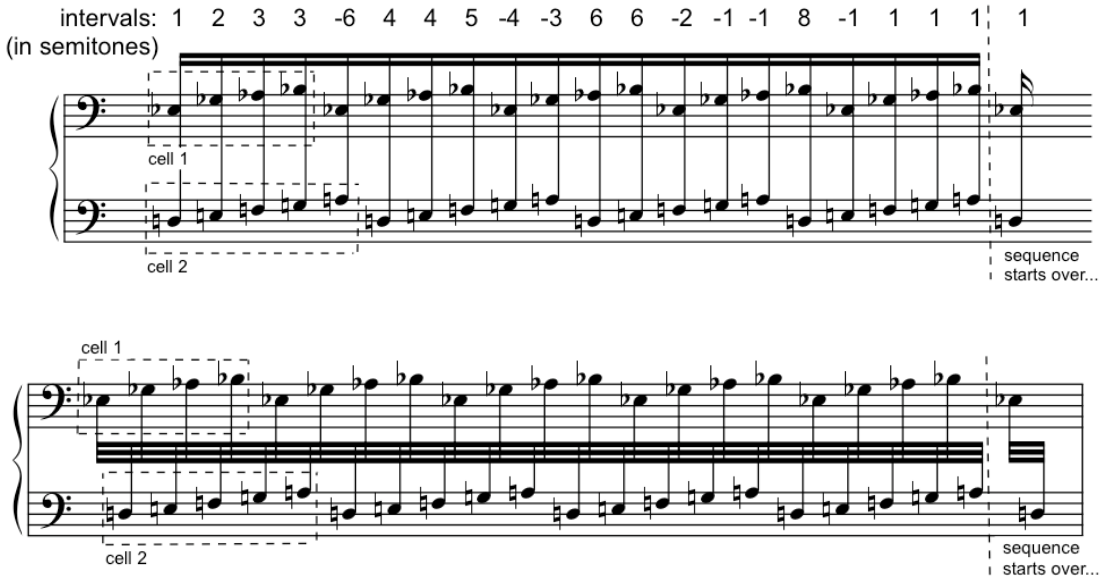



**Figure 12. The Twister in *Twister Season* by the author.**

One is immediately aware of a chopped-up and partially obscured presence of twisters in the piano parts of the first pages of *Twister Season* (p. 59). The construction of a new twister in the second piano part emerges through the

centre of the first section (bb. 73-79, p. 63), which remains fully formed and repeated through the end of the section (to b. 93, p. 64).

Another technique that emerged in the writing of *Twister Season* I have come to call “highlighters”, in reference to both the use of a highlighter pen to mark events in musical material that might, in a sense “trigger” other events in other instruments, and to the way the technique has parts “highlighting” moments in other parts. The technique has expanded so that marked simultaneities may affect the articulation or dynamics of events, or in any number of other ways alter the musical information in my effort to make individual parts seem energetic, charged and reactive. Take this example from the end of *Twister Season*:

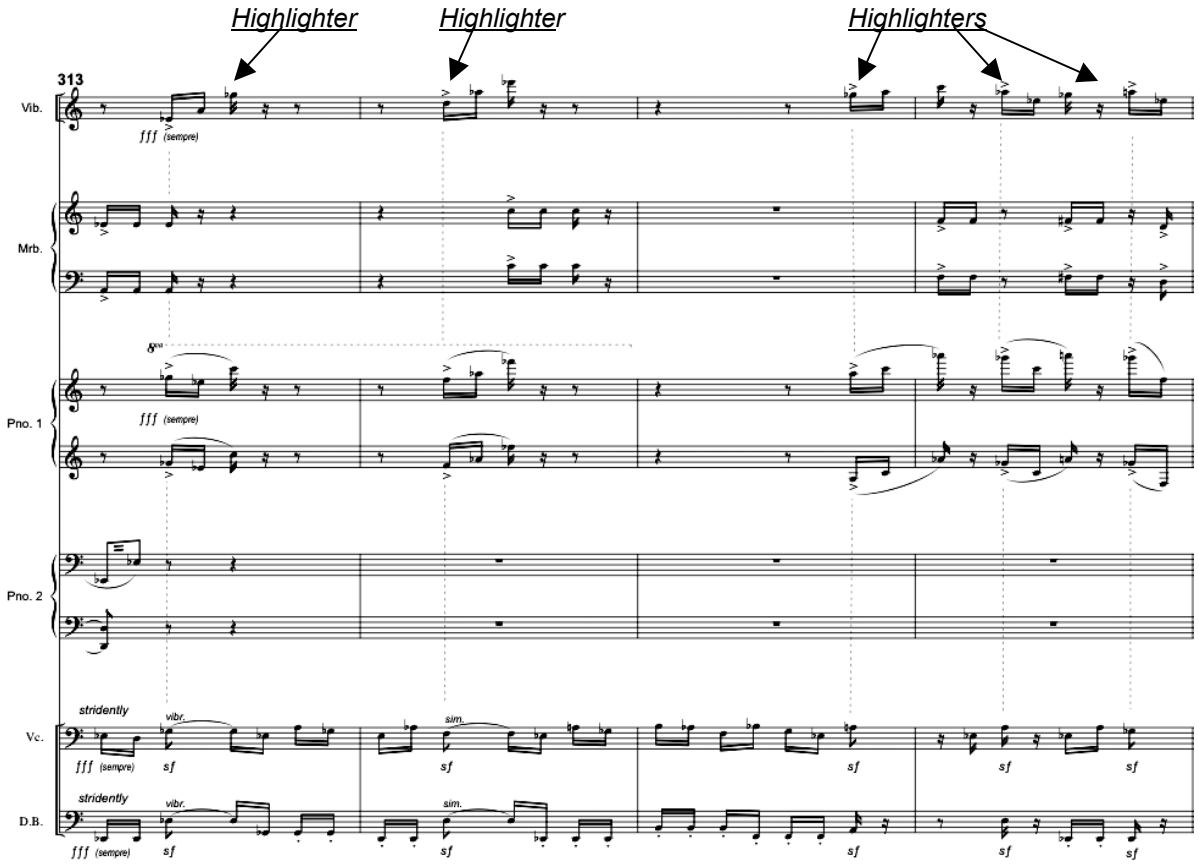



**Figure 13. The use of “highlighters” in the finale of *Twister Season.***

The long accented notes in the strings trigger activity in the first piano and vibraphone, which then trigger in turn activity in the marimba. This technique provides a manner of organic growth that became important to the writing of the second half of this collection (they are later frequently used in *The Lightning Bug Hour*).

This is a springtime piece, written longingly during the autumn and winter. My thoughts were occupied with weather and seasons, and specifically with that year's outbreak of tornadoes in the Ohio Valley, which lead to a desire to create a way of arranging and transforming these discrete, wildly active "twisters".

*3.7. Six Journeys*

for bass clarinet and piano

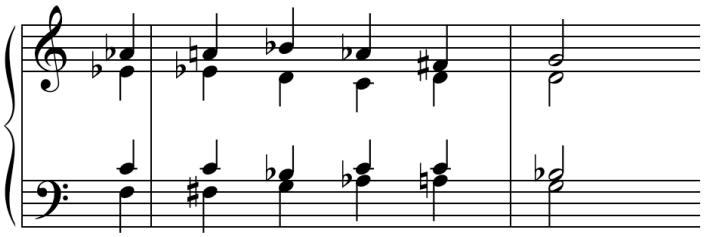
2006/2007

Performed at the 2007 Musica Nova festival in Glasgow by the Symposia Ensemble.

When comparing this score to the earliest scores in the portfolio, where instinctive and procedural writing occur in the pieces successively, one may note that technique and intuition can mostly be seen in *Six Journeys* as a superimposition. Here I would first operate instinctively, and then

superimpose methodical procedural changes to that instinctively derived material.

The first movement is an exception to this layered method; it was written in my guise as a pianist, instinctively, controlling only the vertical, sonorous characteristic. Here we find a harmony approach that has close ties to my training as a jazz pianist. The compositions of Thelonious Monk have had a great effect on my approach to harmony, and the source material for *Six Journeys* is certainly no exception. Many of Monk's compositions have an approach to harmony that is unique in the jazz idiom. A formally educated classical musician may accept that a chromatically ascending bass line should be treated something like this:



Monk provided for me an alternative that I find very compelling.

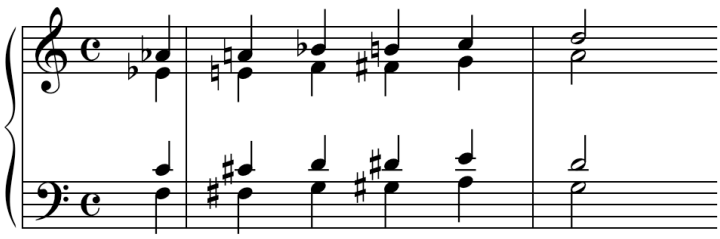


**Figure 14. Ascending bass-line treatment in *Ruby My Dear*, by T. Monk.**

(Monk, from *Ruby My Dear* transcription by D. Hammond)

In traditional textbook counterpoint vertical sonority arises from a proper treatment of preserved lines. In Monk, a conservation of sonority, what one might call a *sonorous figure*, creates another aural experience. This is also found in ways that are accompanied by repeated melodic figuration. Take this example, in Figure 15, from *Well You Needn't* (beamed for clarity):

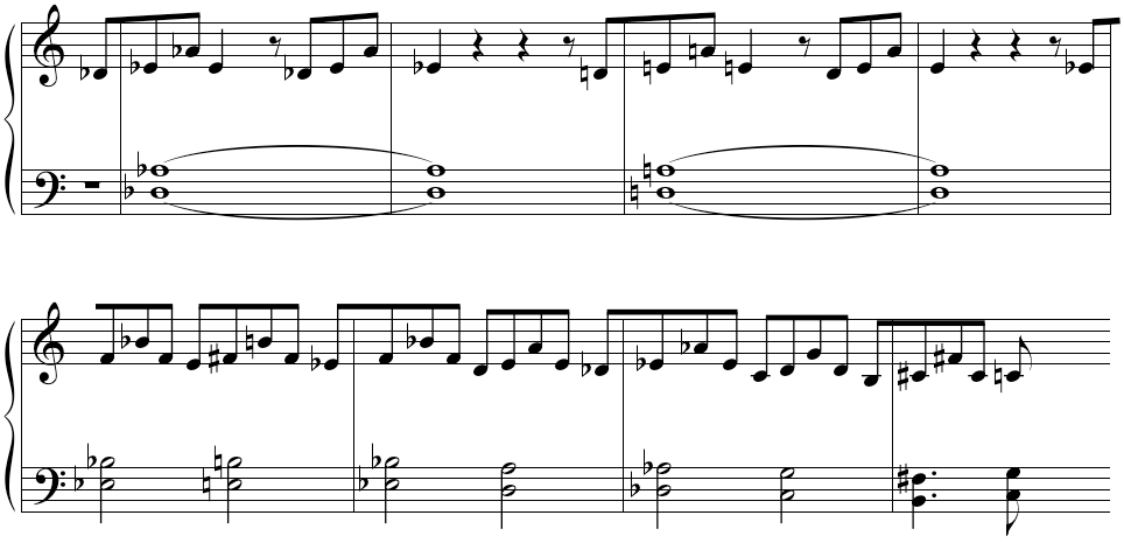


**Figure 15. Chromatic movement of "sonorous figure" in *Well You Needn't* by T. Monk.**
(Monk, from *Well You Needn't*, transcription by author)

This vertical figuration, combined with static, non-leading sonorities (i.e. suspended chords, 4ths and 5ths) has become so ubiquitous in my harmonic thinking that it is now an almost unnoticed second nature. In the beginning of *Six Journeys* (Figure 16), we can see something of a subconscious homage to Monk's harmony.

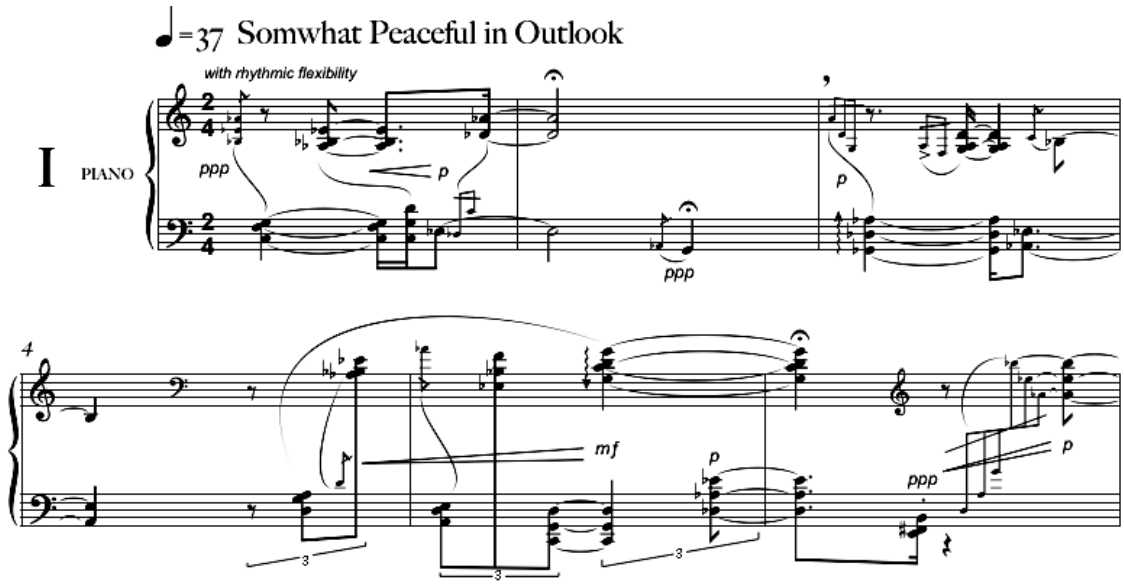



**Figure 16. Homage to Monk: Opening bars of *Six Jouneys* by the author.**

I was attempting to capture a rotating collage of similar sonorities cast through a chromatic spectrum. On reflection, the following three-note sonorous figures, and the matrix they produce, have their origins in a familiarity with Monk tunes.

| | | | | | |
|---|---|---|---|---|---|
| C | F | G | Gb | Ab | Db |
| G | C | D | Db | Eb | Ab |
| F | Bb | C | B | C# | F# |
| F# | B | C# | C | D | G |
| E | A | B | Bb | C | F |
| B | E | F# | F | G | C |

**Figure 17. The 36-note matrix used in *Six Journeys***

After the first movement, the following five movements were technical variations in unordered degrees of distance from their intuited antecedent. A technique I have come to call an “event series morph” becomes prominent

here. The practice has its origins in *Twister Season*, but its clear and committed use is first found in *Six Journeys.* I use number cells to dictate the density of, or number of notes in, specific musical events, while maintaining an often intuitively proportional relationship to the duration surrounding the music events. The change, or "morph", is a method of diminishing or augmenting these cells over a period of time. Execution may involve sequentially restating versions of the series, which have been incrementally diminished, in this case minus 1 per digit, until all four digits have collected at zero.

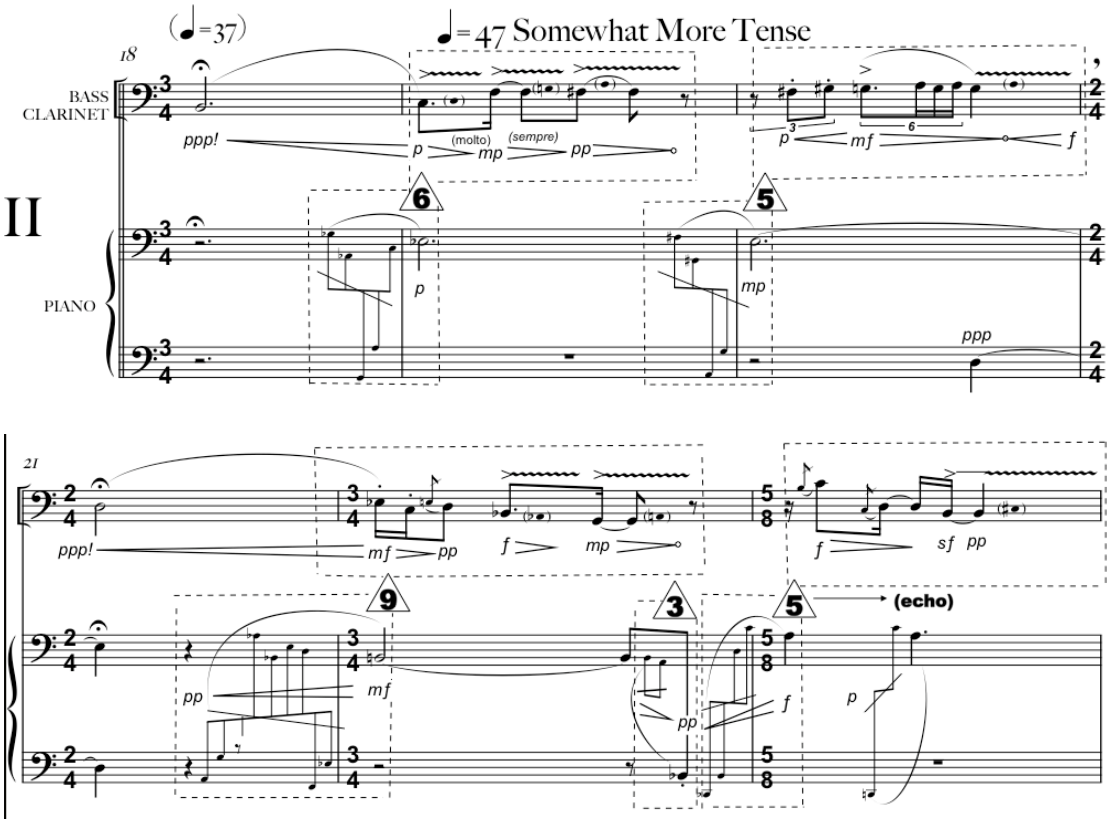
| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 6593 | 5482 | 4371 | 3260 | 2150 | 1040 | 0030 | 0020 | 0010 | 0000 |

**Figure 18. Example of an "event series morph", used in *Six Journeys***

The originating number set for this technique, 6593, also used in various ways in *Twister Season*, comes from the elevation in feet above sea level of a personally important childhood mountain holiday spot in Tennessee. Though the number was initially arbitrary, it is important that, through experimentation, it presented satisfying results, both from a strictly subjective, sonic aesthetic perspective, and from a more abstract, proportion-based way of thinking.

This technique first serves to unfold the harmonic material in the second movement by organising itself around points in time, with piano grace notes leading up to the points in time, and bass clarinet trilled notes being triggered

by these points in time. A close examination will show that, while I was strict with the numbers in the piano part, the bass clarinet part serves more as an approximation of the series, and is sometimes left out altogether. Further analysis will show various amounts of ornamentation applied to the realised cells. Shown in figure 19 are the original 4 digits followed by the first diminished permutation (numeric divisions are given in triangle enclosures).

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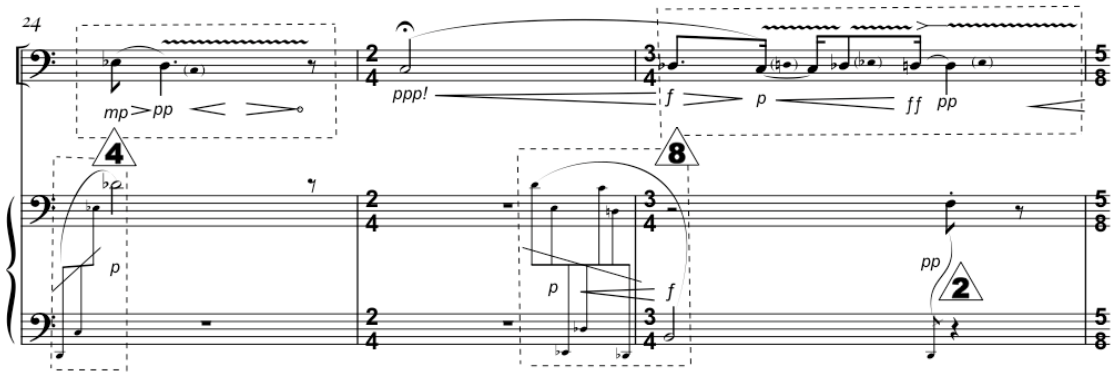


**Figure 19. The use of "event series morphs" in *Six Journeys* by the author.**

The morph runs its course to the end of the second movement and is restarted for the third (from b. 51, p. 83) with the addition of rising chromatic seventh appendages on each statement from the series, and a meter-enforced transformation half way through the movement. The series, like any numeric sequential approach, is easily reversed (0010, 0020, 0030, 1040, etc…), and one may see such a reversion at work from the beginning of the fourth movement (from b. 81, p. 86).

In short, the morphing technique used here has little to do with what happens, and everything to do with when whatever it is that is happening takes place, and how that changes over time.

I understand composition partly as exploration, or expedition. The title here comes from the un-fixing effect that walking through the varied neighbourhoods of Glasgow has on my thinking. I am drawing a line that connects the idea of wandering and discovering with the idea of

experimentation in writing music. This piece is, in a sense, six different journeys through a similar but varying landscape.

*3.8. horrifictionalexander graham belladonna*

for flute, electric guitar and bass clarinet

2006/2007

This piece is unique in a few obvious ways, but not the least in the trajectory it followed during the course of writing it. In 2006 I was asked by an instrument inventor in Boston to write something for his trio, which included flute, electric guitar and his remarkable, prototype 3 note didgeridoos. It was a worthy project, but by the time I had finished, or thought that I had finished, he had had a falling out with the other trio members and any opportunity for performance evaporated. I was left with a piece of music that represented a lot of work and the coming together of a number of techniques that I had been trying to develop. I felt I needed to rewrite it into something, which became the piece now found in this portfolio. This history is worth mentioning because the three original rows, or modes as I seem to have called them in my sketches, are based on the three notes playable on the didgeridoos. It certainly is not the piece that it once was, but I like the fact that it has a harmonic imprint of its quirky inception.

The modes based on didgeridoo notes B, C, D are as follows:

[**B**,D,D#,F,A#] [**C**,Eb,E,Ab,Bb] [**D,**F,F#,A,D#]

I will now examine how these modes are used in conjunction with another number technique to create the material in the flute part starting on b. 25 (p. 102). Here I have used duration/event cells based a contiguous set of integers (1,2,3,4,5… etc), where non-prime numbers indicate the playing of a three-note, upward arpeggio, and prime numbers indicate the playing of a held note. The note can be either held for the entire duration of that prime, or that duration can be given a rest as well. Here is the number series in its expanding durational cells:

| | | |
|---|---|---|
| 1,2,**3**,2,1 | 1,2,3,4,***5***,4,3,2,1 | 1,2,3,4,5,6,***7***,6,5,4,3,2,1 |

| | |
|---|---|
| 1,2,3,4,5,6,7,8,910,**11**,10.9.8.7.6.5.4.3.2.1 | etc… |

**Figure 20. Event duration cells in *Horrifictionalexander graham belladonna***

Note that the extent of each cell (e.g., the highest number) is based on the prime number series.

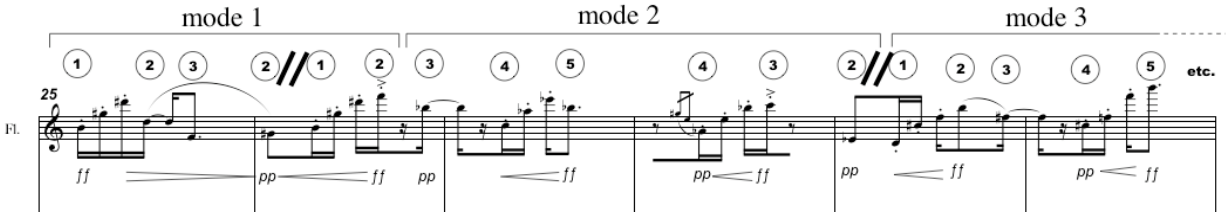


**Figure 21. Duration/event cells found in *horrifictionalexander graham bella donna***

There is a harmonisation technique used in this piece that is not directly derived from the precompositional materials, occurring rather in the building of harmonic cells after applying the precompsitional material. These

harmonic cells could be anything. For example, I could to build a series of 4ths over a given melodic line, or I could build a series of sonorities, or a “chord sonority colour”, over a melodic line. In the following flute and guitar statements (Figure 22), I built a chromatic pitch-class cluster around the notes in the pre-existing bass clarinet solo. The technique is used to ornament the melodic material with clusters placed in the octaves above the melody.

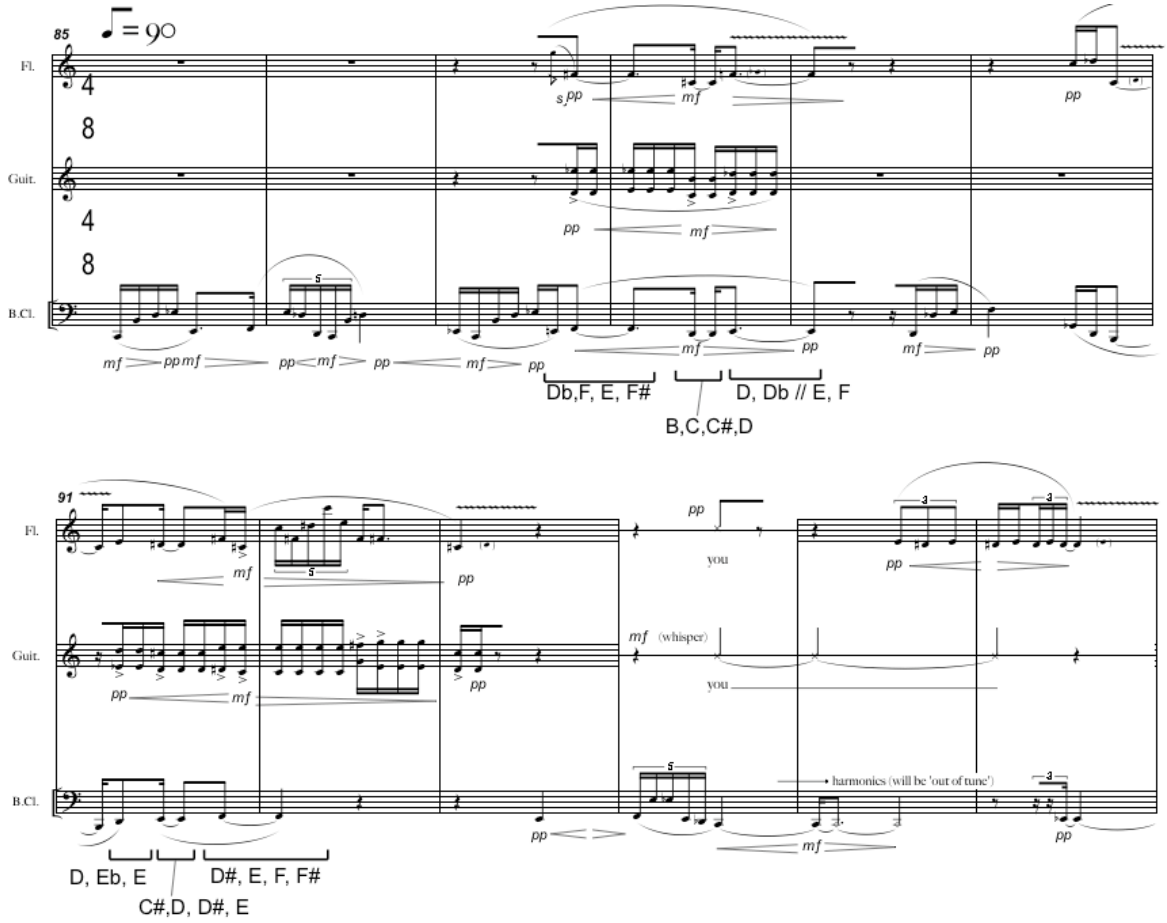


**Figure 22. Chromatic self-harmonisation in *horrifictionalexander graham bella donna* by the author.**

The harmonisations in the guitar and flute part form lines that, once established, become musical objects in themselves that are expanded outward in time through the section.

The text is derived from a word game that requires the replacement of logical syntax with one based on common words or syllables, thus “horri***fic*** – ***fic***tion***al*** – ***al***exander graham ***bell*** – ***bell***adonna”. It is not unrelated to more visual surrealist games such as *Consequence* and *Exquisite Corpse.* It has always struck me that in music composition, one may abstract the idea of syntax, leaving it up to a different logic based on tradition and assumption or, as is often the case in my practice, any number of purpose-built syntactical conventions. The setting of text here is far less concerned with the tradition of song, and far more with creating a connection between this reassignment of musical syntax and the above-mentioned game. The connection lies largely in the use of a series to dictate the number of syllables in each word or phrase as well as the duration of much of the musical material. The message, partly didactic, is intended to be that according to traditional, classical formal arrangements, “you can’t get there from here”.

*3.9. Stalking the Unseeable Animal*

for flute, Bb clarinet, piano and string quartet

2007

First performed at *Sound Thought 2007* at the University of Glasgow Concert Hall.

Wendell Berry's poem *To the Unseeable Animal* provided for me a compelling connection between what I am trying to do in composition and his idea of the "unseeable", which is rooted in his idea of wilderness. In a sense, the writing of this piece was an attempt to become utterly immersed in process – lost in the wilderness, as it were – in search of something I knew I would never fully find. It is a comment on process as *the* point in compositional practice, with specific attention to the words "That we do not know you is your perfection and our hope". "You", in my self-serving interpretation, has come to mean the finished piece, it as we will see again, not knowing the nature of the thing I am trying to make is important to me.

I derive a row from the primary hexachord from *Three Moths*, which, when taken as an ordered set of intervals, feels much more melodic or linear than the originating hexachords. Therefore F, Ab, C, E G, B becomes E, F, G, Ab, B, C, or what was grouped in 3rds is now groped in seconds. A rearrangement of all of the non-inverted hexachords represented in the original matrix was used in *Stalking*, and it together with its source counterpart, provided the harmonic reservoir for the piece (Figure 23).

From *Three Moths* and *Stalking the Unseeable Animal*:

| | | | | | |
|---|---|---|---|---|---|
| F | Ab | C | E | G | B |
| D | F | A | C# | E | G# |
| Bb | Db | F | A | C | E |
| F# | A | C# | F | Ab | C |
| D# | F# | A# | D | F | A |
| B | D | F# | Bb | Db | F |

New matrix from derived melodic row for *Stalking the Unseeable Animal:*

| | | | | | |
|---|---|---|---|---|---|
| E | F | G | Ab | B | C |
| Eb | E | Gb | G | A# | B |
| Db | D | E | F | G# | A |
| C | Db | Eb | E | F | Ab |
| B | C | D | D# | E | G |
| G# | A | B | C | Db | E |

**Figure 23. Vertical and horizontal matrices for *Stalking the Unseeable Animal***

In the opening section of the piece, the hexachords from the original matrix and these six new hexachords were used simultaneously, the first providing a basis for the vertical harmonies of the piano and string parts, and the second providing the elongated melodic material of the woodwinds. In the second section of the first movement (from b. 73) the woodwinds return to the passacaglia-like playing of the triads from the first matrix, though superimposed in a way that diminishes the minor triad sonority.

In the final movement, the material dwells in a far more static harmonic world. Rhythmically, I am employing expanding and contracting numeric cells to produce the material, but the harmony is firmly founded on F. Forays into more distant pitch material, from the perspective of tonality, are achieved by travelling various distances through the circle of fifths.

I had a lot of hopes for this piece, which were in many ways unfulfilled by the writing of it. It is not that the goal was too lofty the problem. Rather, the problem was that what I really want in composition is to be from the start

open minded, exploratory, and to always allow for the piece to emerge from the act of writing it. I faltered in the writing of this piece. I wanted instead to reflect strictly on my preordained interpretation of the Wendell Barry poem, so the process was embedded with its own domineering belief system from the start, disallowing any divergence from the chosen path. Initial insight had already ossified before I set pencil to paper and would dominate any subsequent insights. Hegel (1910, p. 561) long ago posited the idea that pure insight is at the first instance devoid of content, and the dictating principle of *Stalking* did not leave room for this absence in the process of composing.

*3.10. The Lightning Bug Hour*

for flute, vibraphone and piano

2008

I therefore needed to continue. In writing *The Lightning Bug Hour,* the use of the Annie Dillard quote, as well as the final section to which it largely relates, were not employed from the start, but instead emerged from the process. The title and the text came from an act of discovery, and were not dictated by a pre-conceived vision of the piece.

To start, I set about examining the suspended chord harmonies, C,F,G/Gb,Ab,Db, from *Six Journeys.* An inverted transposition of both triads gave me G,C,D/Ab,Db,Eb, This provided the initial building block for this piece, which I put into a row in the first instance using the "twister" technique. As we have seen, the procedure was generated for, and developed during, the writing of *Twister Season*, and was at first simply a playing technique for the piano. But the possibilities as a tool for permutation became obvious, so here the technique re-emerges here. The cells, G,C,D and Ab,Db,Eb,(Ab) are mixed, or superimposed, giving a repeated Ab to the second cell. The following row emerges from the permutation.

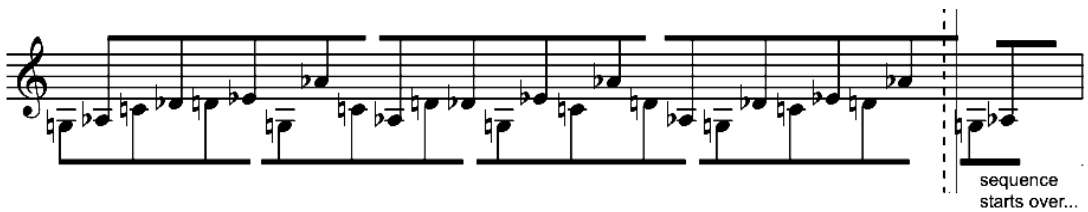


**Figure 24. The "twister" in *The Lightning Bug Hour***

This material is then divided with inserted space using a series of “undulating durations”, a technique with origins in *Horrifictional* and *Stalking the Unseeable Animal,* which deploys a sequential prime number series that expands or contracts in cells. Here are the first two cells used, the result of which can be found in b. 39 of the vibraphone part in *The Lightning Bug Hour*, p. 147. Note that the durations oscillate between being represented by notes and rests.

cell 1

| 5.3.2.3.5.7.5.3.2.3.5 |
|---|

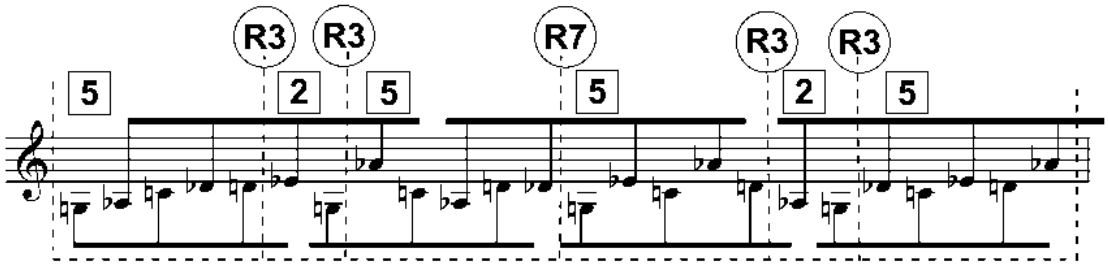


**Figure 25. Durational cells applied to a “Twister”.**

The duration series is then subject to the “event series morph” technique, which originates from *Six Journeys*, whereby the cells proceed by diminishing through a series of odd and even numbers crossed with the idea of prime and non-prime numbers, with 2 providing the most common ground. ‘In Figure 26, note numbers are in square enclosures and rest numbers are in round enclosures.

| cell 1 | cell 2 | cell 3 |
|---|---|---|
| 5.3.2.3.5.7.5.3.2.3.5 | 4.2.1.2.4.8.4.2.1.2.4 | 3.2.3.5.3.2.3 |

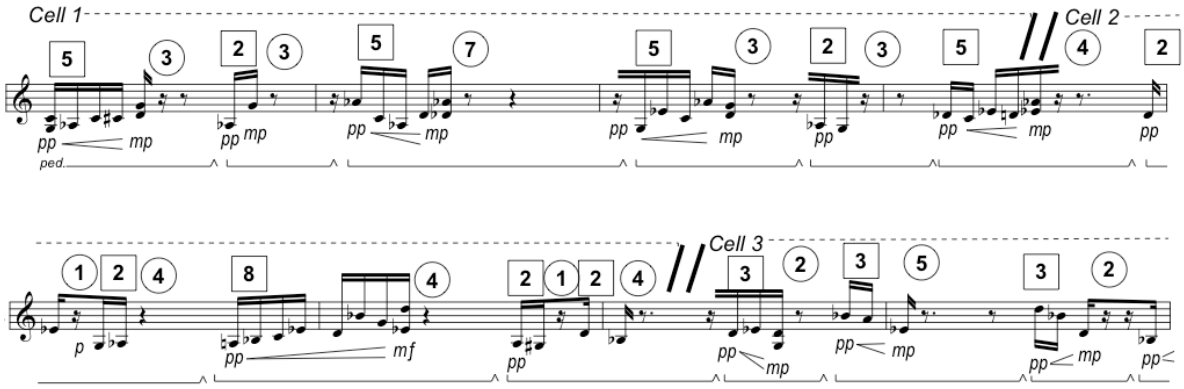


**Figure 26. Mixing "undulating durations" and "event series morph" in the durational cells in the vibraphone part of *The Lightning Bug Hour.***

The most demonstrative, almost self-evident example of these undulating durations can be found in *The Lightning Bug Hour*, starting at b. 155, p. 153. The technique deploys an insistent arpeggio and its altered counterpart:

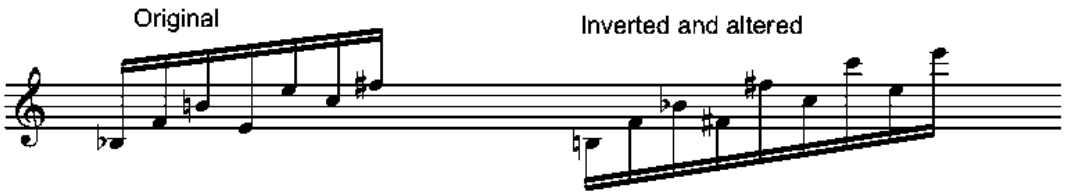


**Figure 27. Source arpeggios for use of "undulating durations" in *The Lightning Bug Hour.***

The alternating arpeggios are gradually exposed in the duration series, taking a semiquaver as equal to 1. I modified the technique in this instance by separating the cells with semiquaver rests, as seen here in Figure 28. (R=semiquaver rest)

| | | | | |
|---|---|---|---|---|
| 1 | 2.3.5.**7**.5.3.2 | 1 | 2.3.5.7.**11**.7.5.3.2 | 1 |

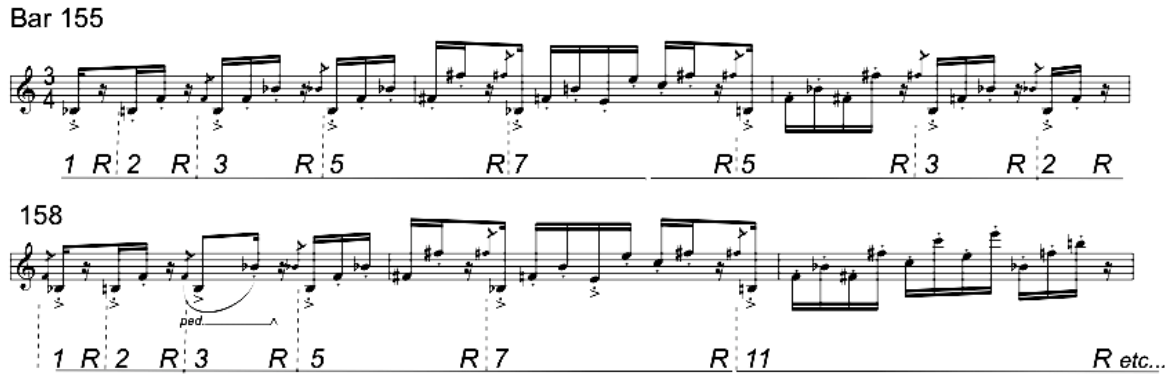


**Figure 28. Resultant durational cells in *The Lightning Hour.***

Though much of the material in *The Lightning Bug Hour* is derived from these partitioned durational techniques, there are some instances where the material is "grown" on the staves, similar to the self harmonisation technique used in *Horrifictional.* In the example below, from bb. 87-89, the longer durations in the piano part precipitate ascending and descending chromatic gestures from the vibraphone and flute.

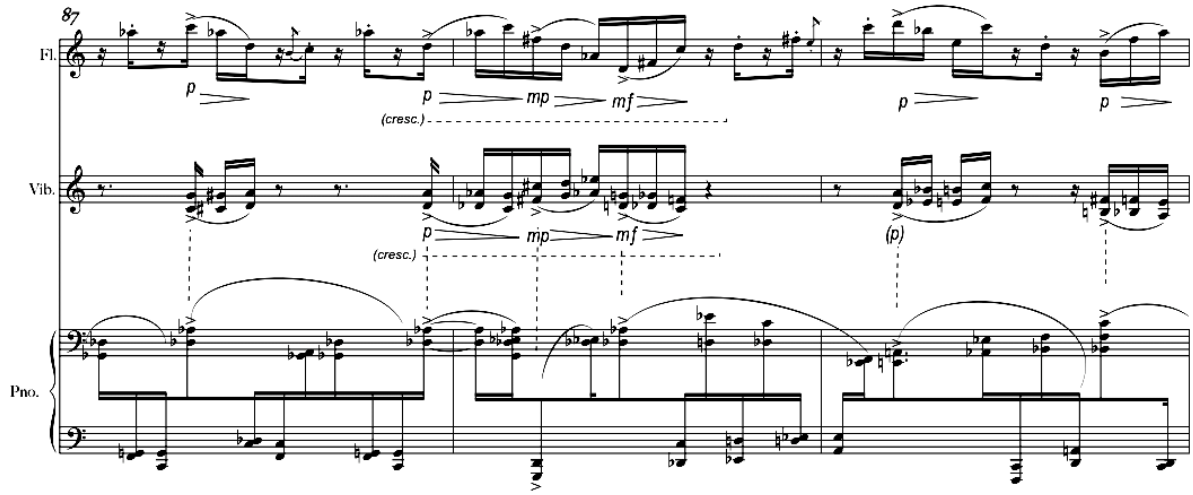


**Figure 29. The use of "highlighters" in *The Lightning Bug Hour.***

We can see in this example how this kind of harmonisation can create melodic material. While the vibraphone 5ths are created a pitch-class semitone away from the source 5ths in the piano part, the corresponding flute line is created by octave responses that oscillate between the upper and lower notes of the newly-created descending vibraphone chords, resulting in new arpeggiated material. The 5ths and arpeggios in the vibraphone and flute parts are not, then, derived directly from the precompsitional workings, but rather emerge after those workings have been deployed din the piano part.

In the final section (p. 168, b. 241) I attempted to write music that imitates a natural soundscape, which is something that I rarely do. I wanted to create a sense of shifting polyrhythm by setting steady semiquavers against rhythms that are constantly in flux. The fluctuation of these rhythms occur in reference to the steady pulse, insomuch as they are seen in the beat subdivided naturally, or in triplets, or as an ornamental grace notes. The dotted-line beaming of grace notes is used to show the continuity of these morphing rhythms.

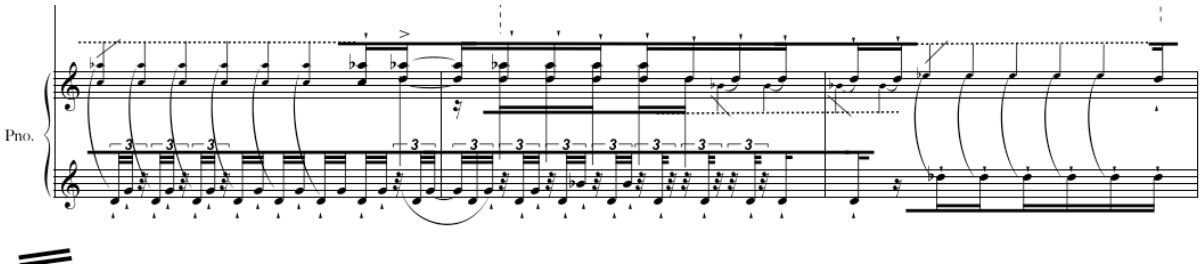


**Figure 30. Changing polyrhythms in the final section of *The Lightning Bug Hour***

The sound that is being imitated, and thus the title and the use of the Annie Dillard quote, occurs on warm summer evenings in my father's back yard in Kentucky. Here we find the sounds of the town dying, and the sounds of the town's non-human inhabitants becoming more assertive. Specifically, there is a natural polyrhythm made by the steady chirping of crickets and the more erratic sounds of tree frogs. At this time the lightning bugs begin their remarkable courtship in the twilight.

I would sit there, as the world does what it does in spite of us, and then go back into the house. This feeling of returning to a technological cocoon that featured, among other things, bright lights and the sound of television game shows instigated the writing of the final bar of this piece, which is deliberately facetious and underdeveloped. I wanted in some way to communicate this jarring psychology of the industrialised human agenda amidst a non-human world that still holds sway.

## Chapter Three. Thoughts in Conclusion

I have become in many ways more concerned with means than with results. There is an argument that the movement toward a concern with means of transformation is a superficial change; that the means are simply another kind of product or piece to be sequestered and analysed. But it is precisely the presence of two objects, both the noun “work”, which is the piece itself, and the elemental structures that make up the piece; and verb “work”, or the procedures that deploy these elemental structures, which allows for complex, unexpected emergences. I would like to engage with this complexity, as I engage with the world, not to own it, or attempt to control it, but to live with it and be a part of it. A gardener may feel that they are controlling a part of the world. But through their efforts, they are perpetuating the lives of any number of plants that have species-specific agendas, which renders the gardener a kind of servant to biological necessity. A composer, similarly, is subject to their work, inseparable from it, and living it. I am highly concerned with the finished product, and I have no desire to separate myself from the scores, but rather from them as a simple and singular indication of the reason for, and worth of, compositional practice.

A passage from Wendell Berry's *The Unforeseen Wilderness* has hung in my thinking from the beginnings of this portfolio:

> What is to be known is without limit, and it is endlessly changing. Knowing it is therefore like breathing: it can happen, it stays real, only on the condition that it *continue* to happen. As soon as it is recognized that a river – or, for that matter, a home – is not a place but a process, not a fact but an event, there ought to come an immense relief: one can step into the same river twice, one can go home again (Berry, 1991, 49).

Berry is, of course, writing of objects in the world: home, the land, wilderness, and the environment. Having blended his meaning with what I do, I have become wary of an assumed truth that resides in fixed objects such as scores and recordings, and have found myself most ill-at-ease when worrying about whether they alone will stand up to scrutiny. I have directed my attention in this portfolio to what must be recognised as well: the doing, the living of a practice, and the complex integrated process of composition. Tens of thousands of composers are now making hundreds of thousands of scores; we have long since entered an era of extreme variety and of the disunity of archetypical models. The question of what composition, as practice, *does* for practitioners now stands equally with society's need for new pieces. I realise that significant concern for the finished product is a must, but the domination of this consideration at the expense of all others would be fatal, as it would exclude that which occupies and focuses my attention to the present moment.

I have come to regard the most awe-inspiring, mind-boggling heights of artistry as superficial in the face of anything that may free a person from despair. I make no claims on enlightenment, nor do I claim that compositional process is an intrinsically enlightening path, but I feel strongly that an utter devotion to the subjective quality, or assumed objective quality in the finished object belies a kind of self-worship through achievement. This devotion, and the assertion that what I have made is more important than what I am doing, flies in the face of gratitude for the privilege of undertaking composition, and this only tends toward hopelessness. Rather, I turn my attention to what, in 1851, Thoreau succinctly called “The art of spending a day” (Canby, 1946, 20). I have found no better words for what I seek.

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# II. Portfolio of Compositions


## David Andrew Hammond


**Portfolio submitted in partial fulfilment of requirements**

**of the University of Glasgow for the award of**

**Doctor of Philosophy**


**University of Glasgow Music Department**



June 2009

## Volume II

### Portfolio of Compositions

# Elegy for a Fir Tree

for eight strings

Score

Drew Hammond

2004

# Elegy for a Fir Tree

*for eight strings*

Score

Violin 1, Violin2, Violin 3
Viola 1, Viola 2
Cello 1, Cello 2
Bass

-All players are to be seated in a crescent shape. Left to right from the audience perspective = Violins to Bass.

-Accidentals affect only notes before which they appear, except in the case of immediate repetitions, of which there are many.

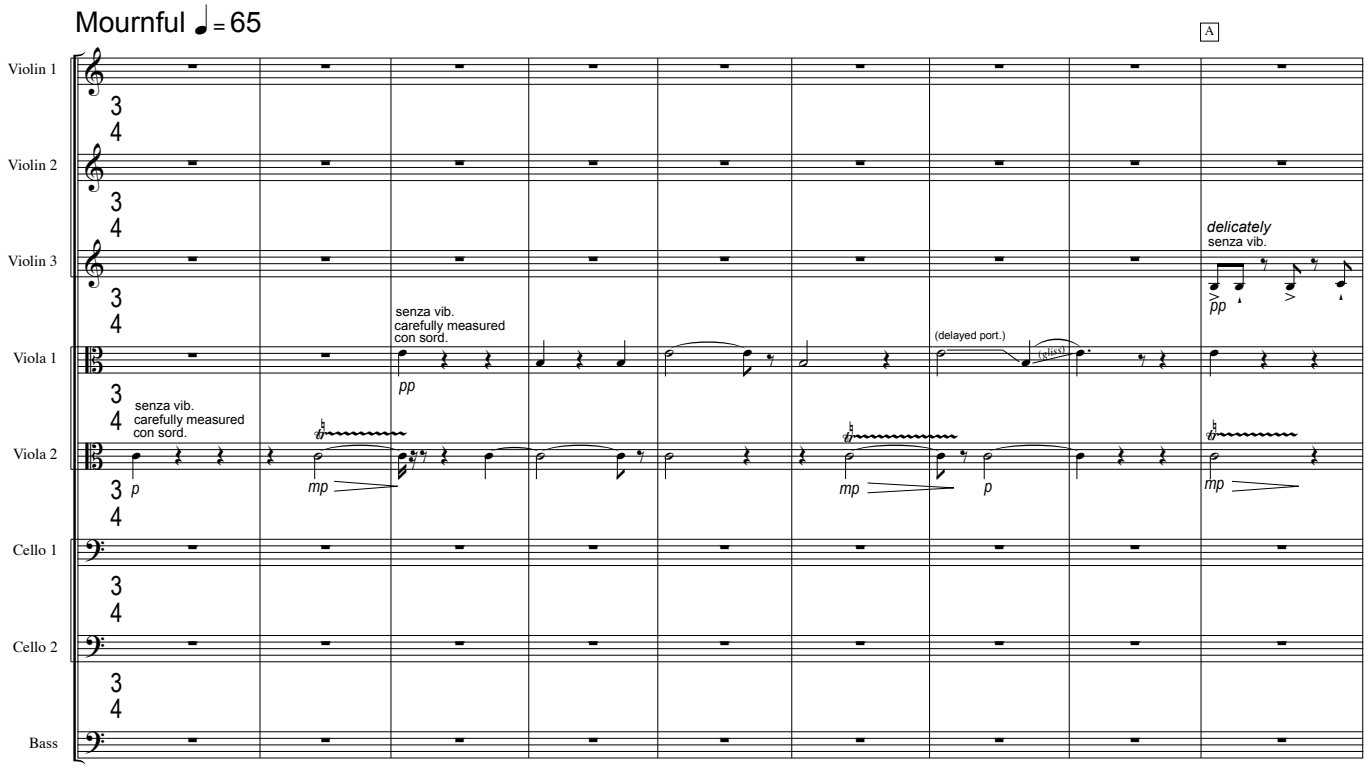
-Performance time is approximately 10 minutes.

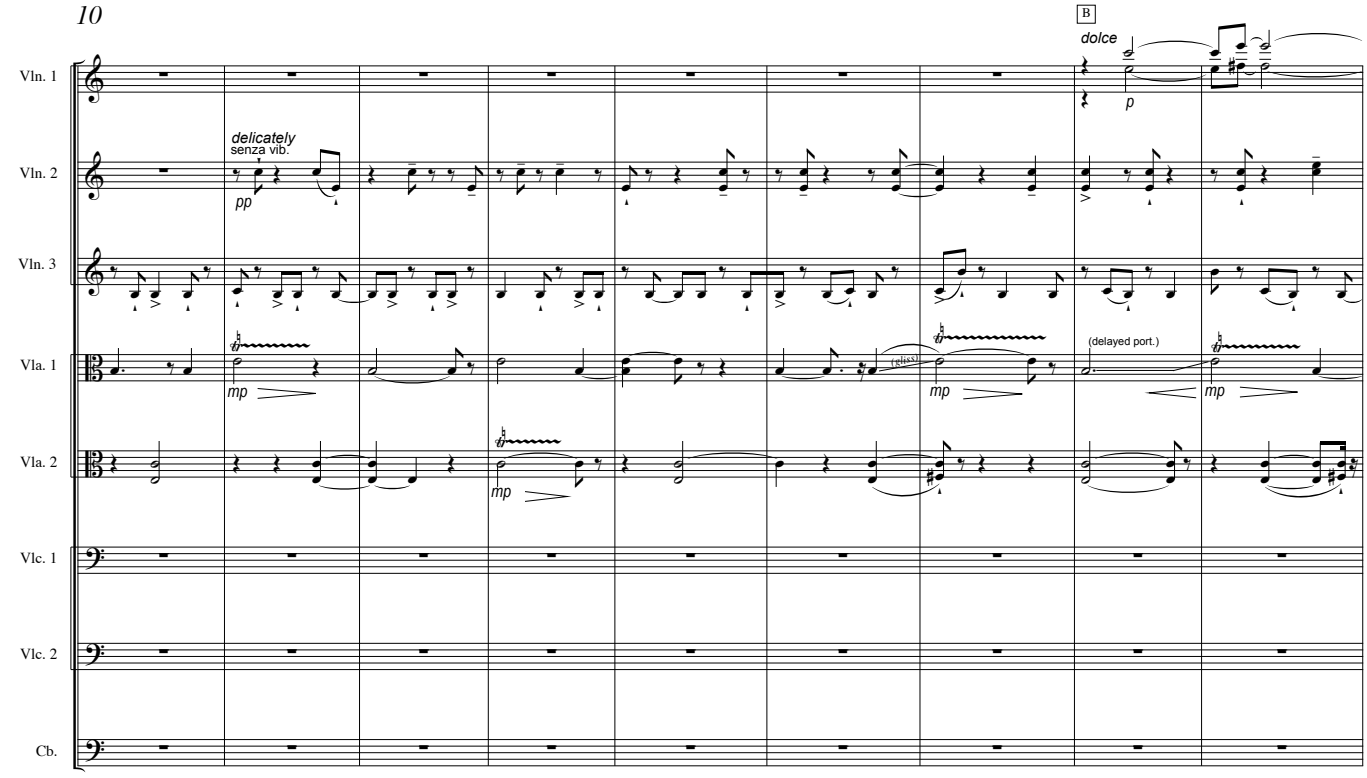
# Elegy for a Fir Tree

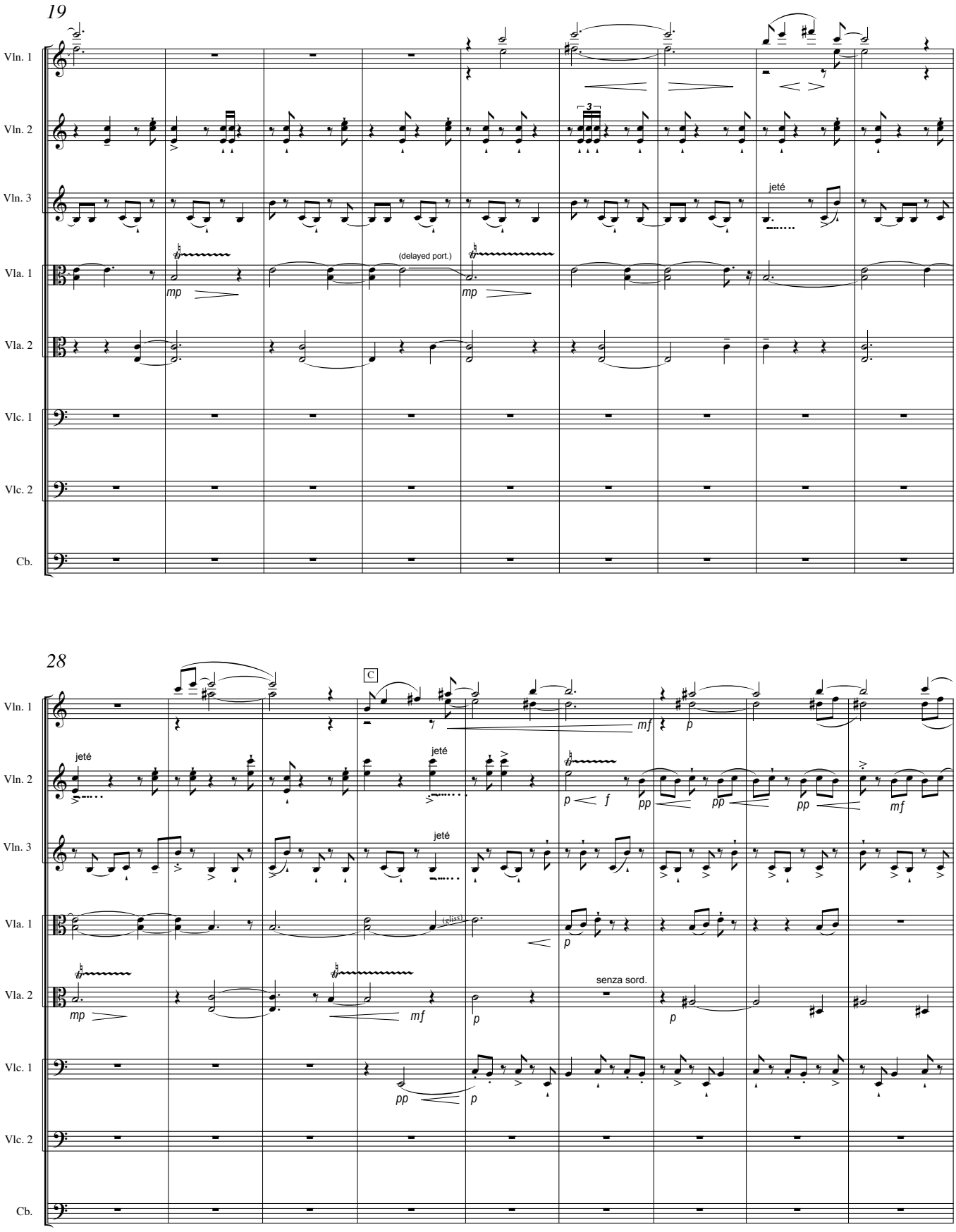
Drew Hammond

2004

Mournful ♩ = 65

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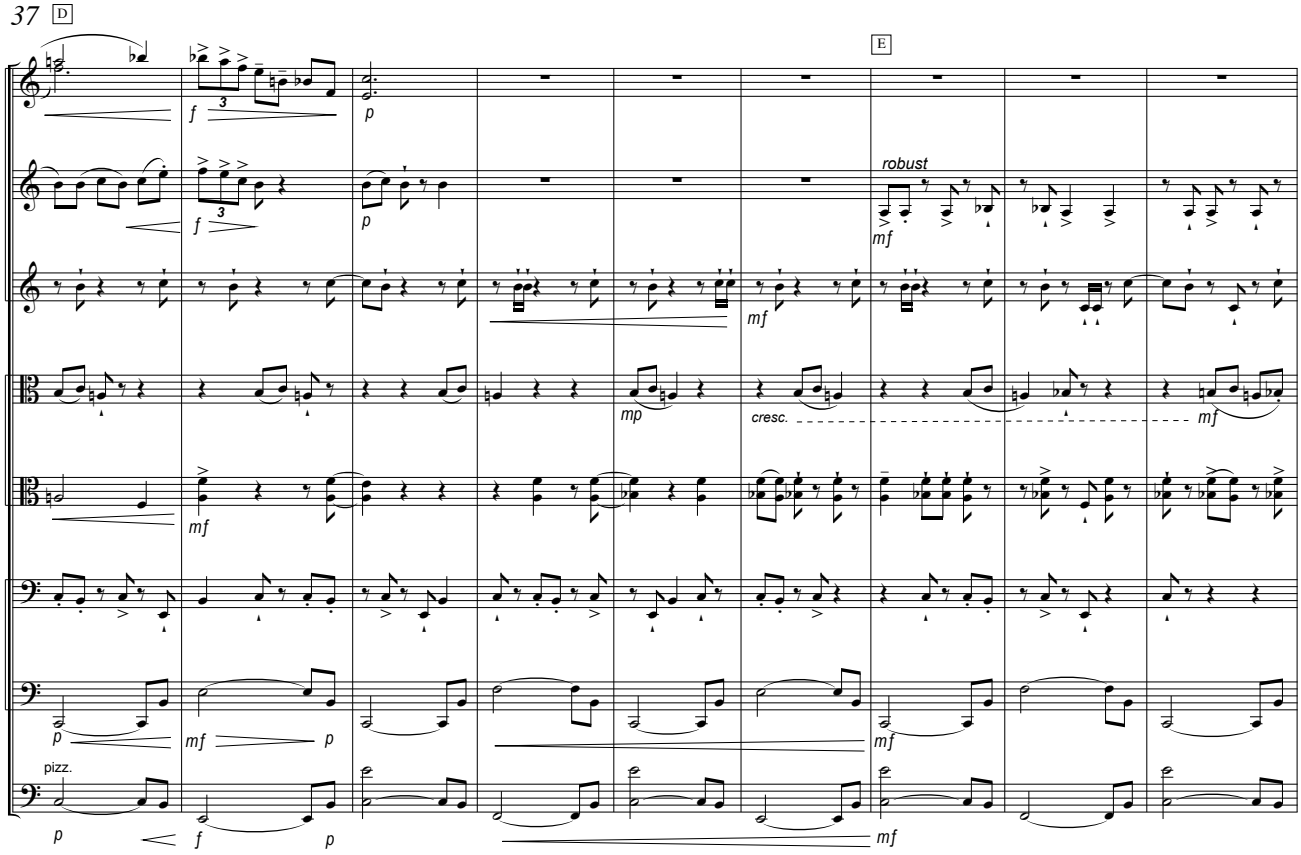
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
jeté
(delayed port.)
mp
mp
28
C
jeté
jeté
jeté
mf
p
p
f
pp
pp
pp
mf
(delayed port.)
mp
mf
p
senza sord.
p
pp
p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E
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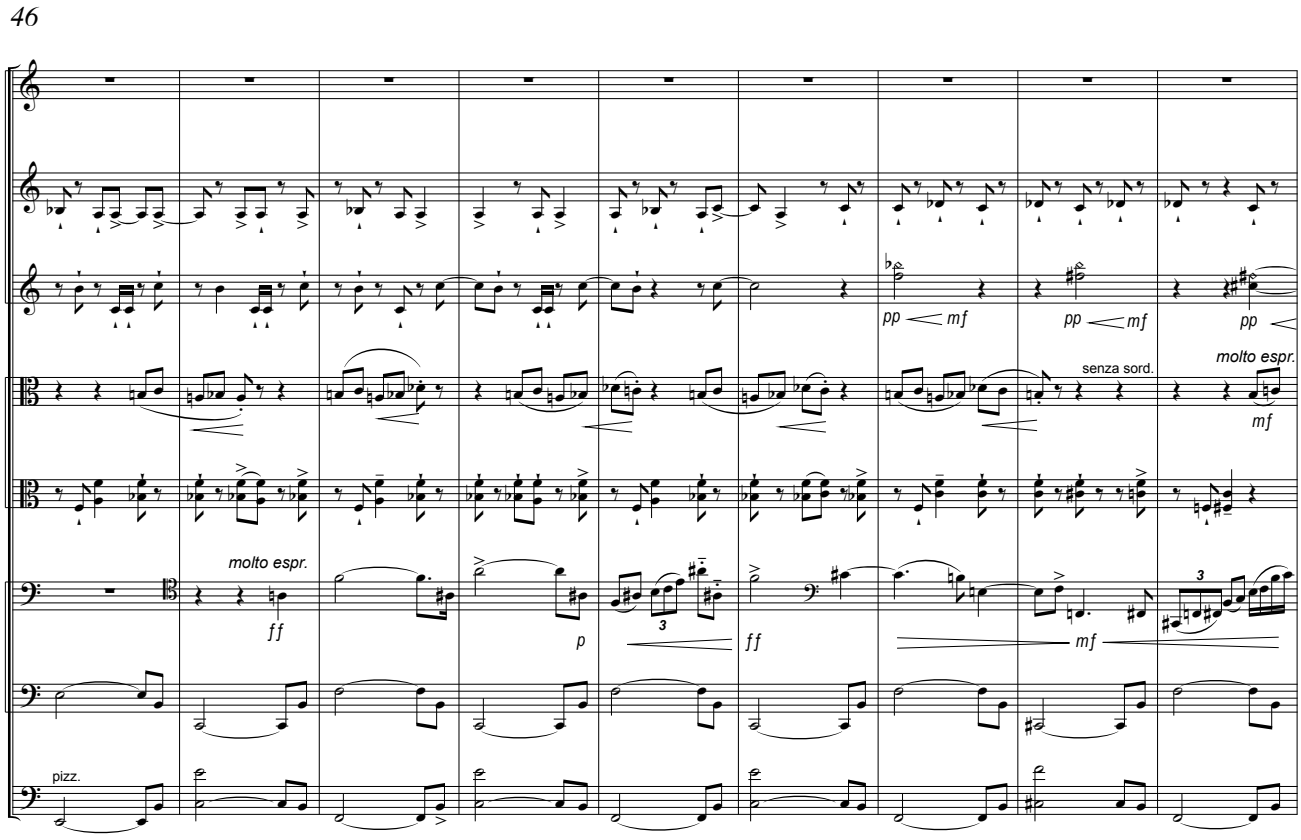
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
robust
cresc.
pizz.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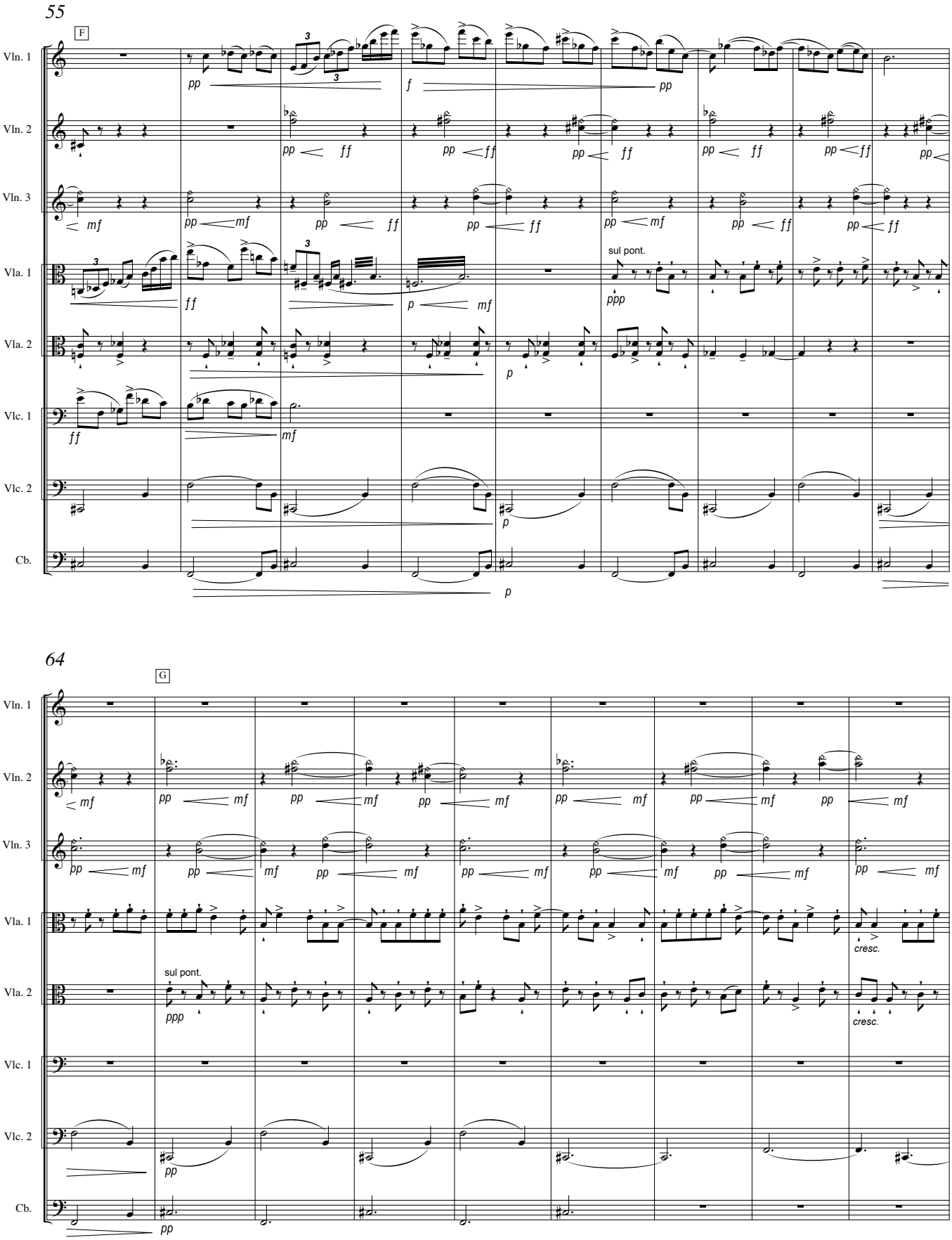
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
senza sord.
molto espr.
pizz.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F
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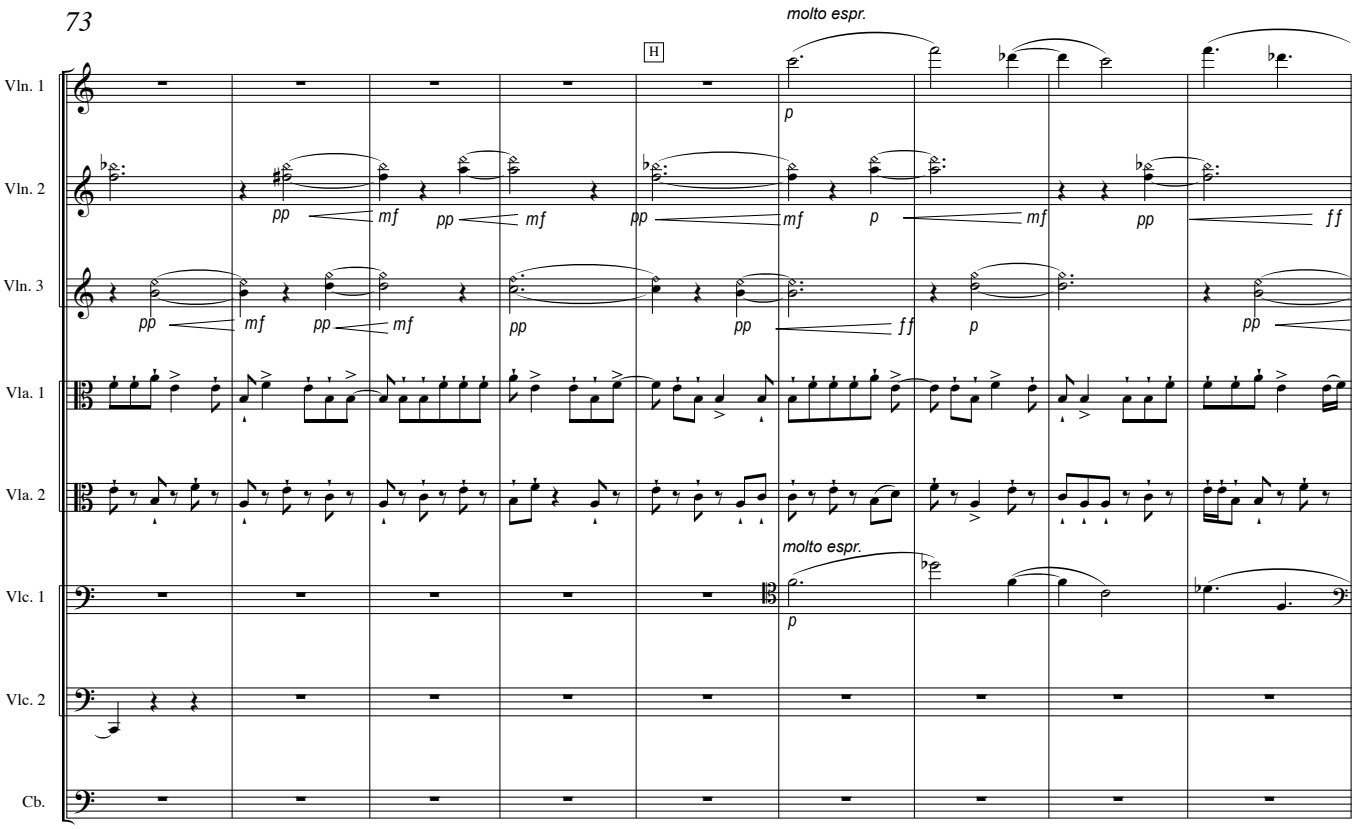
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
sul pont.
64
G
sul pont.
cresc.
cresc.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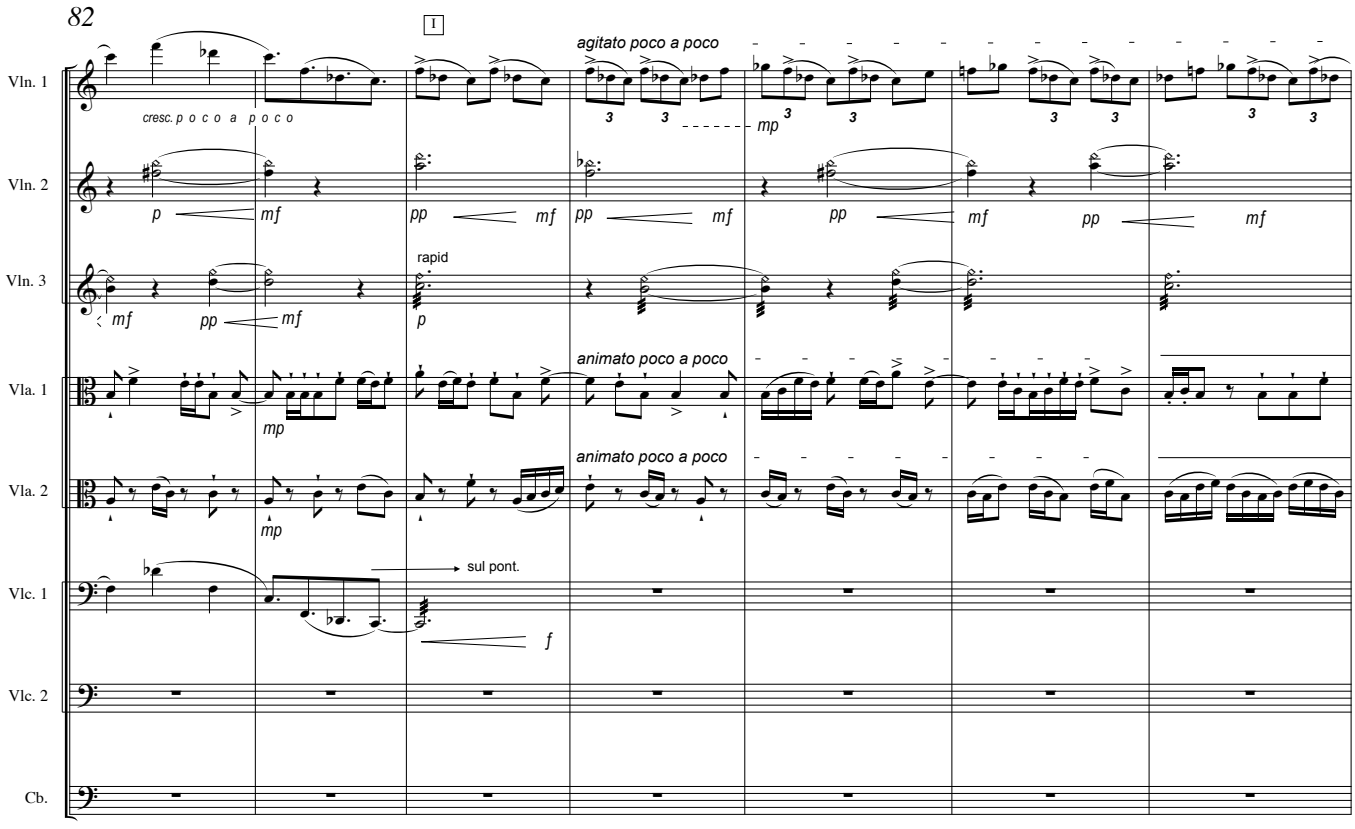
molto espr.
H
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
p
pp
mf
ff
molto espr.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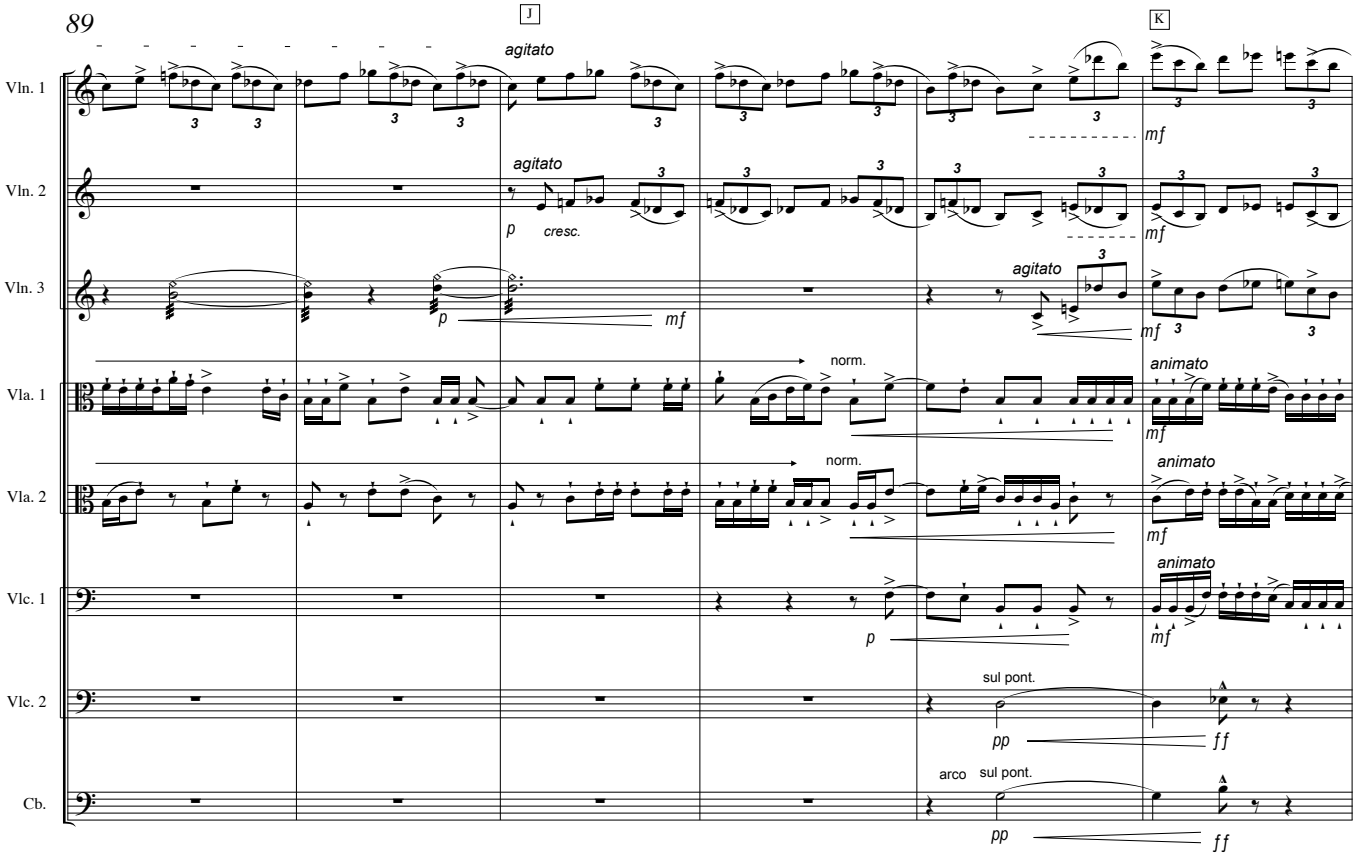
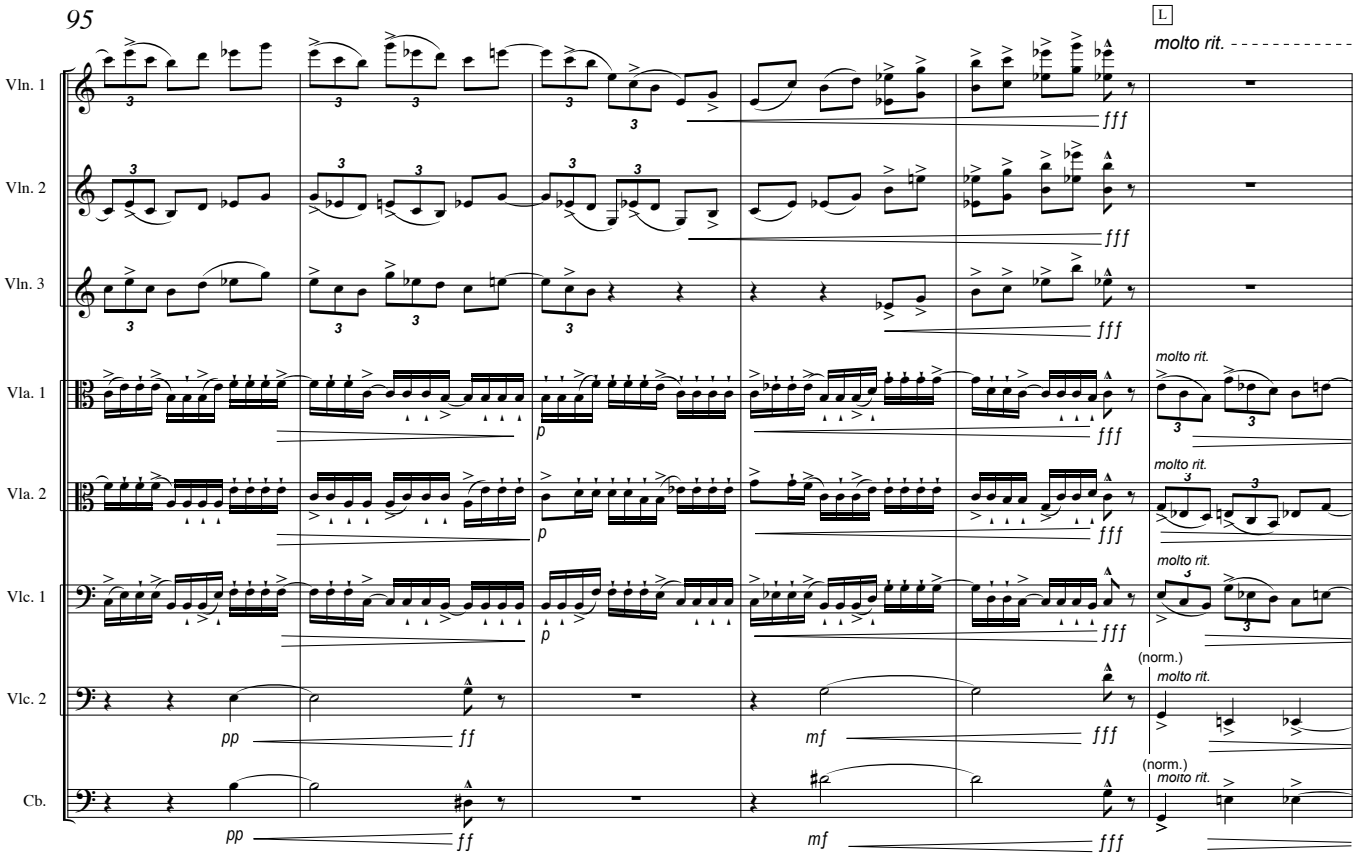
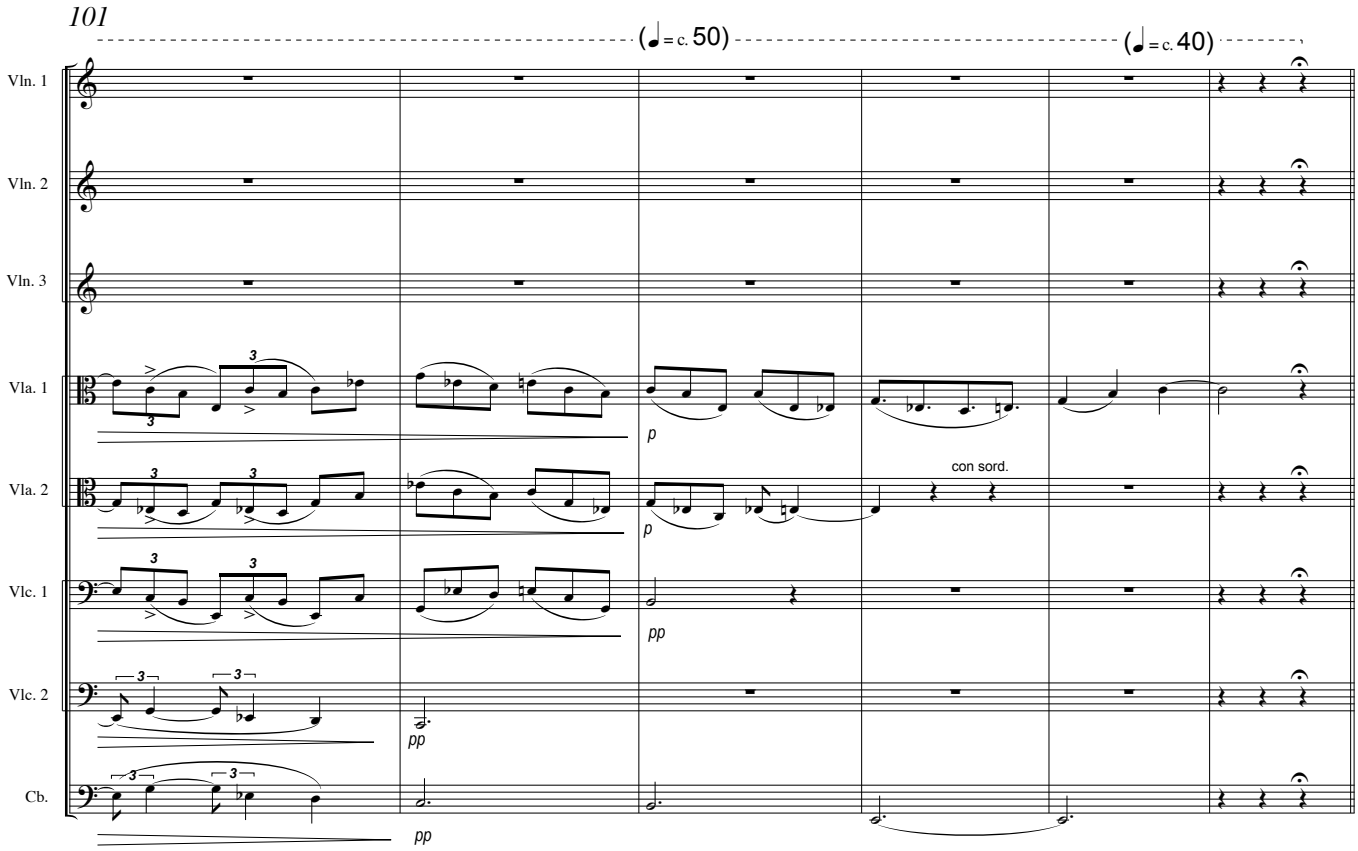
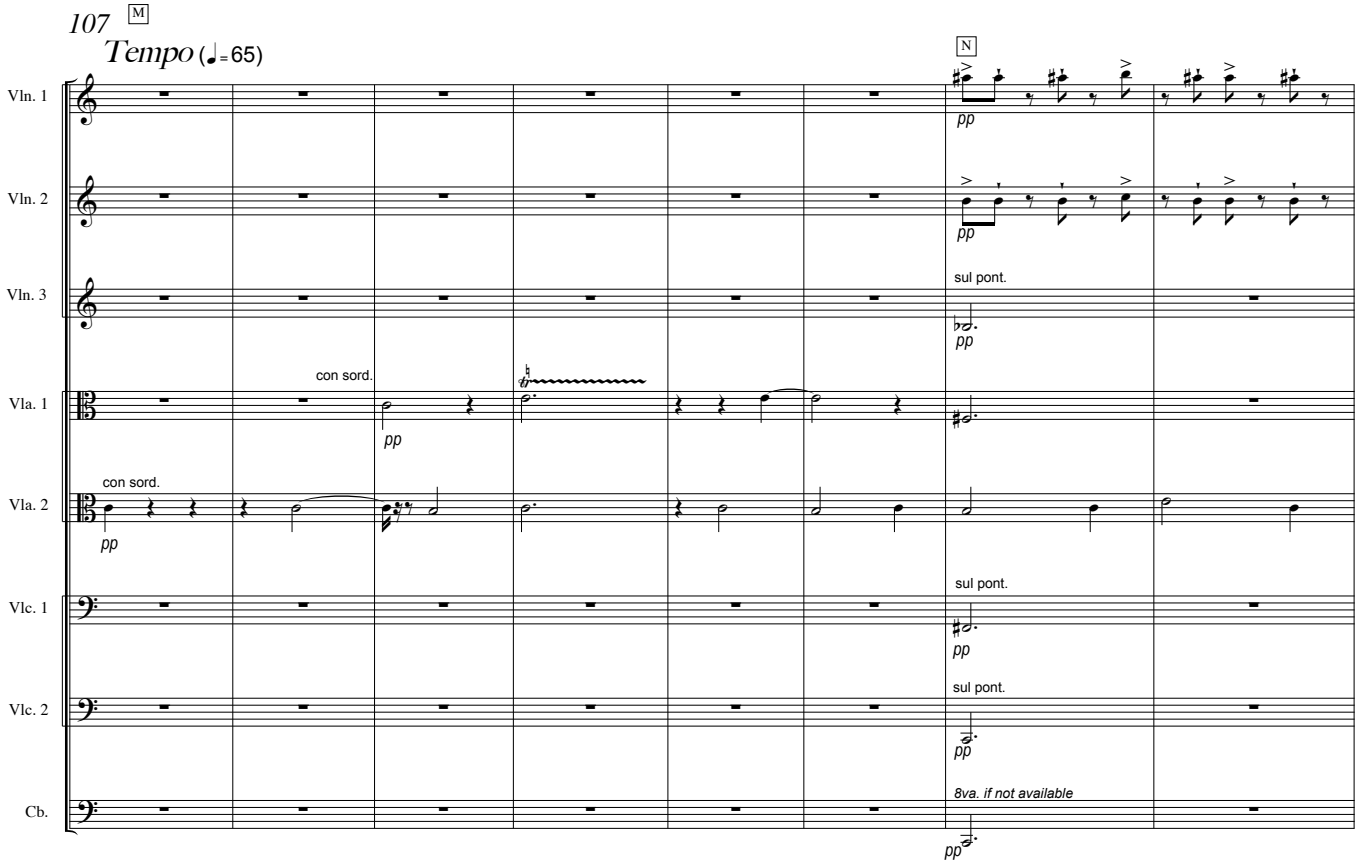
I
agitato poco a poco
cresc. p o c o a p o c o
rapid
animato poco a poco
animato poco a poco
sul pont.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
p
mf
pp
mp
f

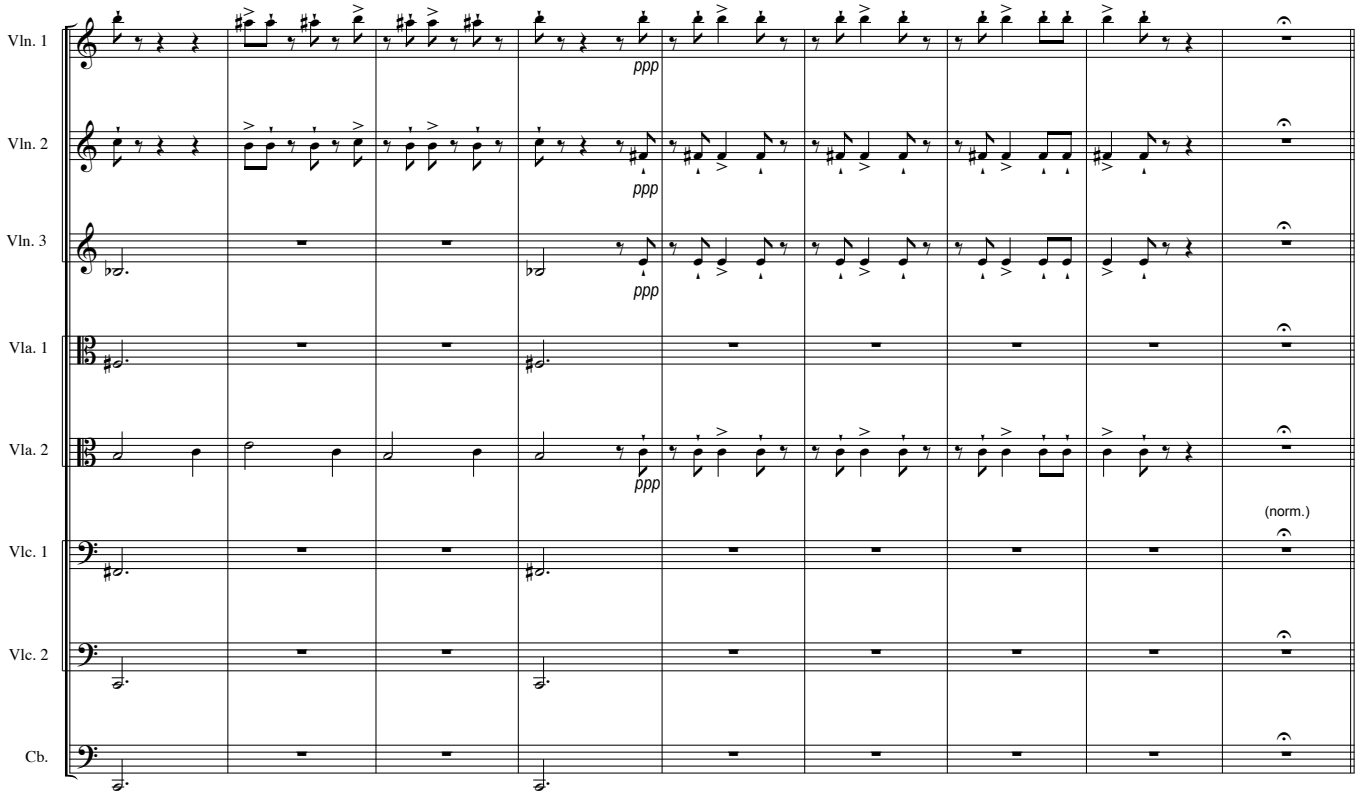

89
J
K
agitato
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
p
cresc.
mf
norm.
animato
sul pont.
pp
ff
arco


95
L
molto rit.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
fff
p
pp
ff
mf
(norm.)

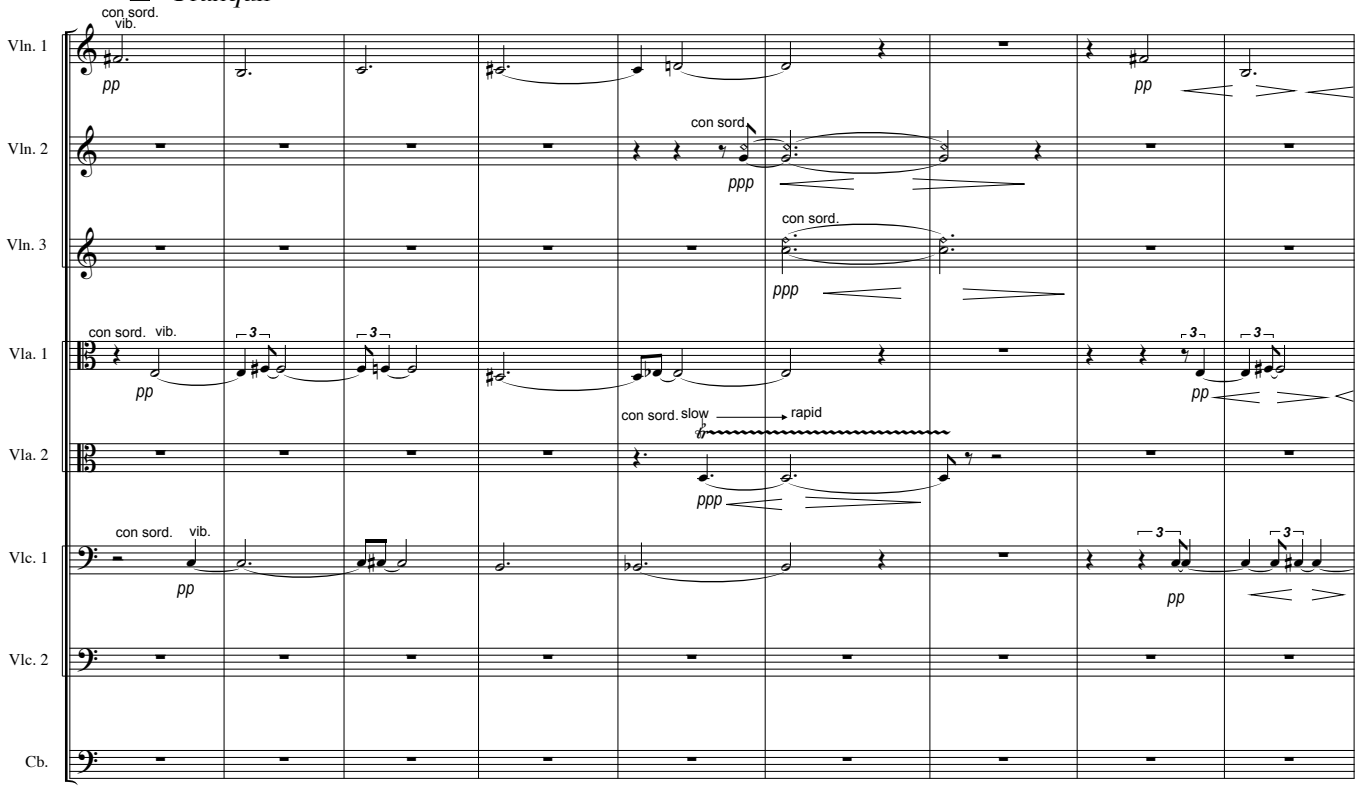

101
(♩= c. 50)
(♩= c. 40)
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
p
con sord.
pp

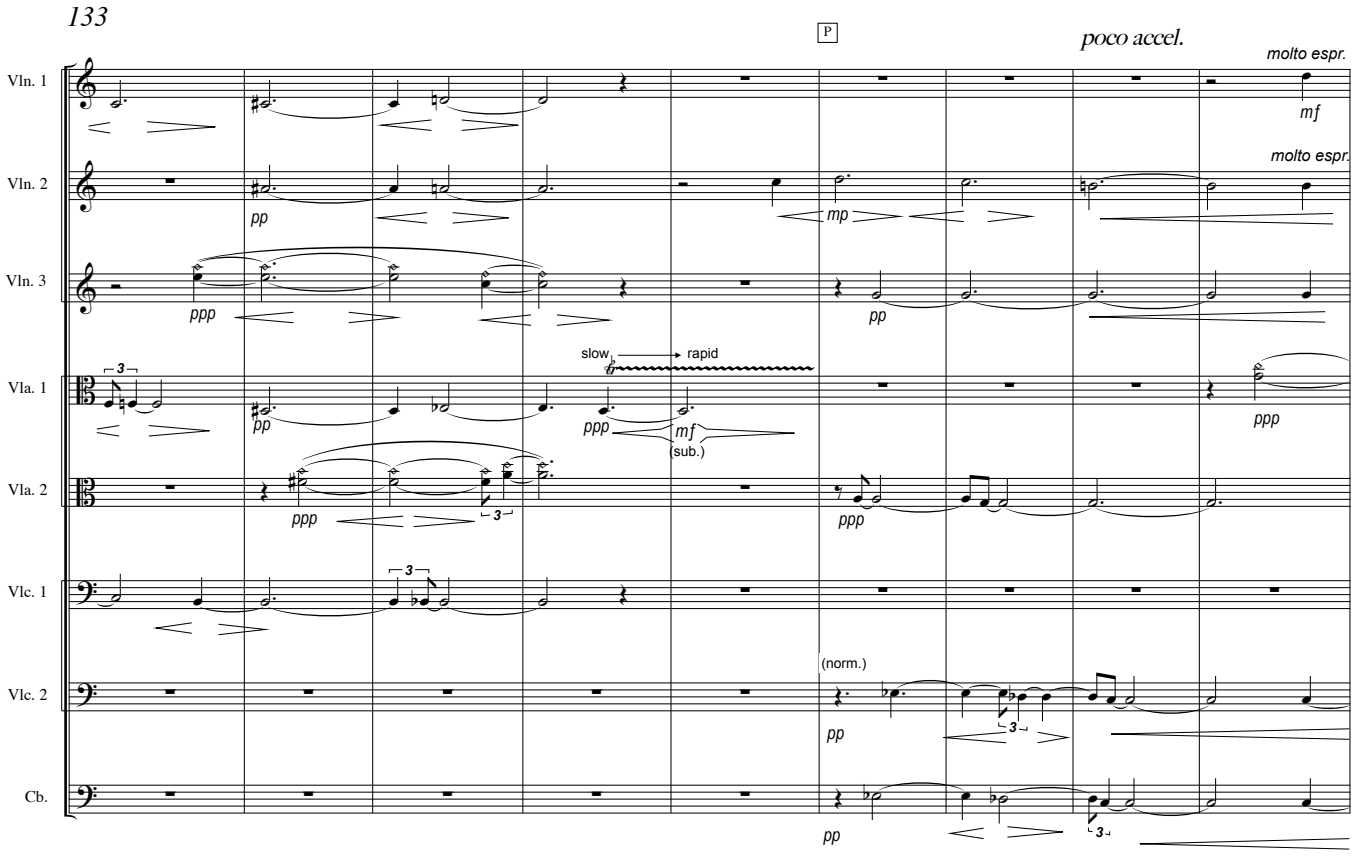

107
M
Tempo (♩= 65)
N
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
pp
con sord.
sul pont.
8va. if not available

*115*




*124* ○ *Tranquil*

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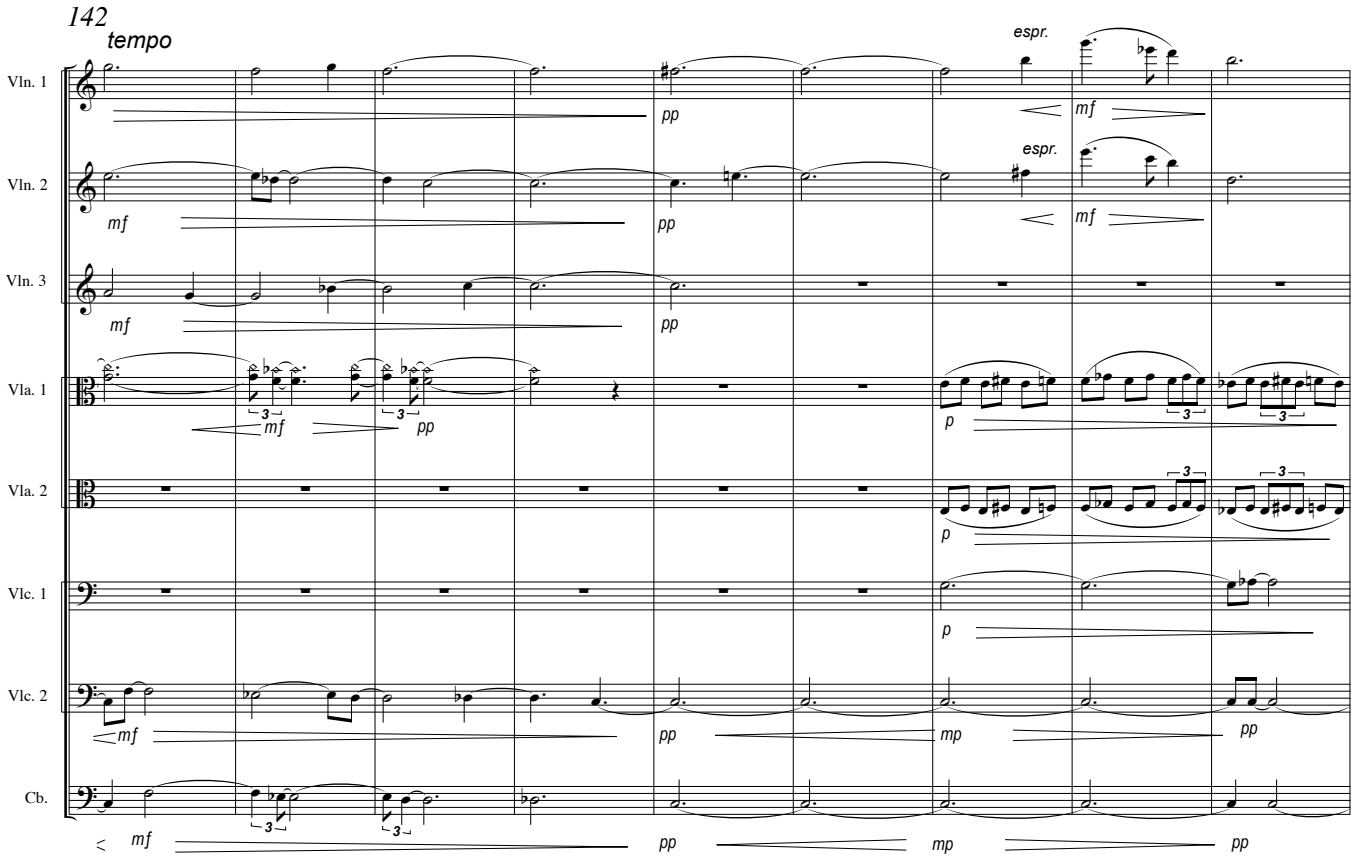
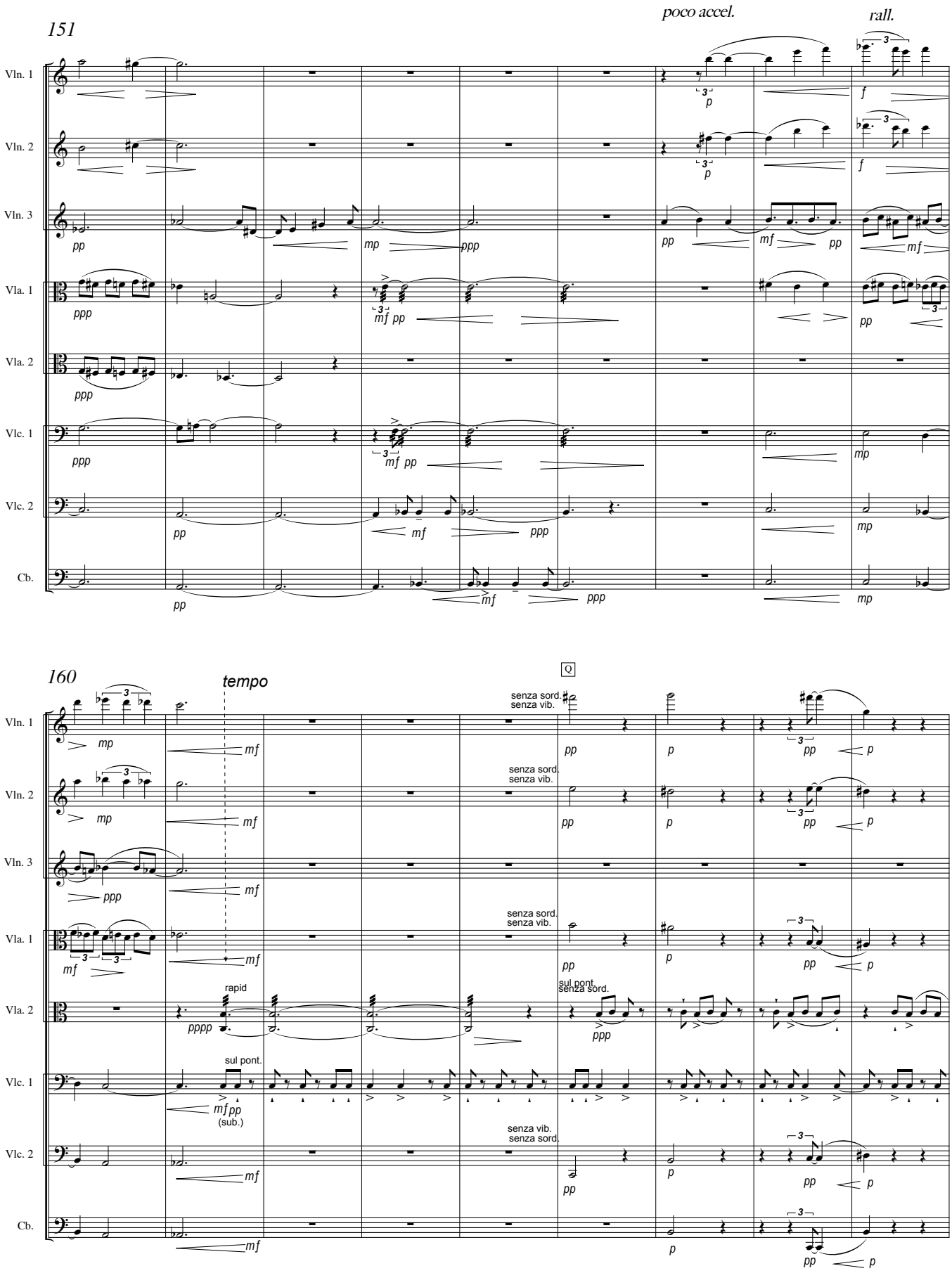
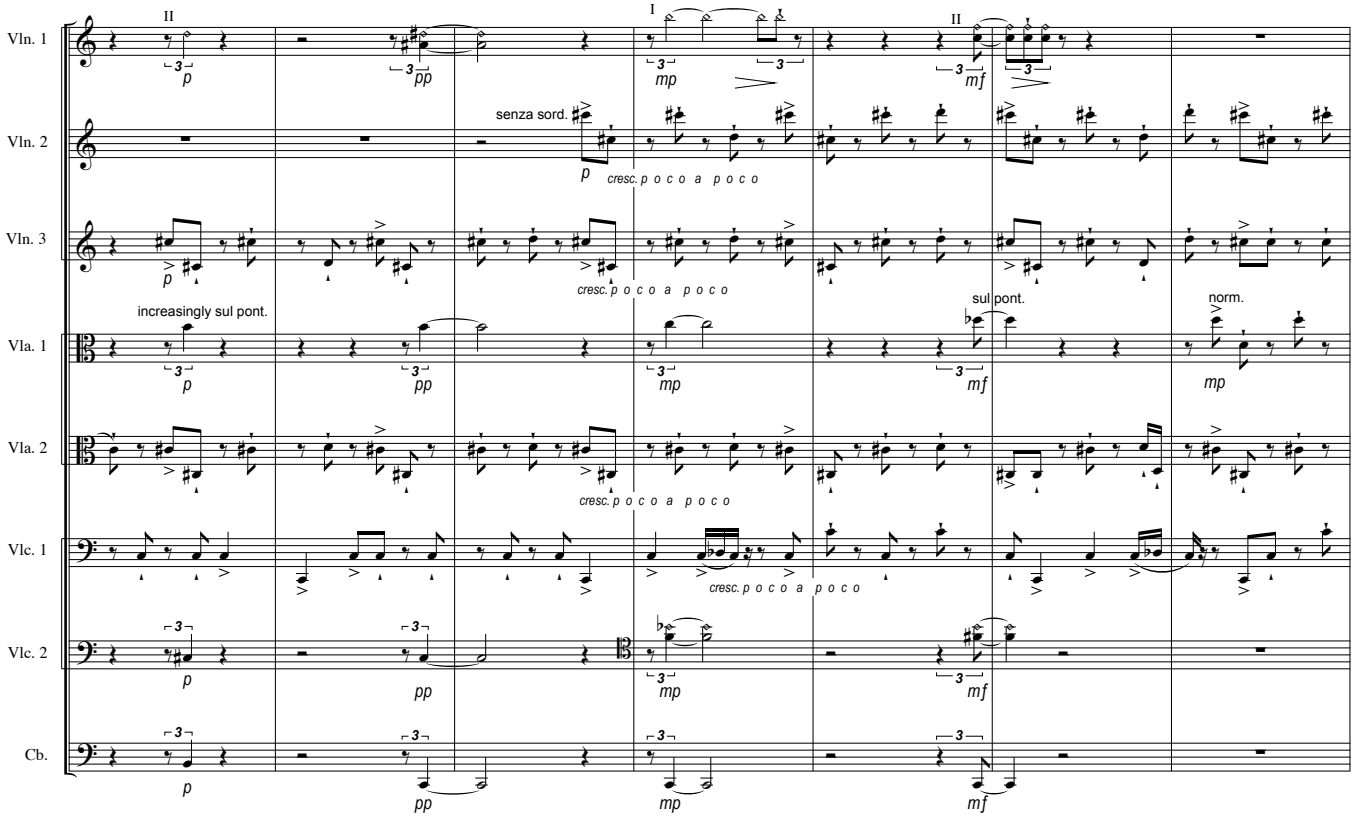
P
poco accel.
molto espr.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
slow
rapid
(sub.)
(norm.)

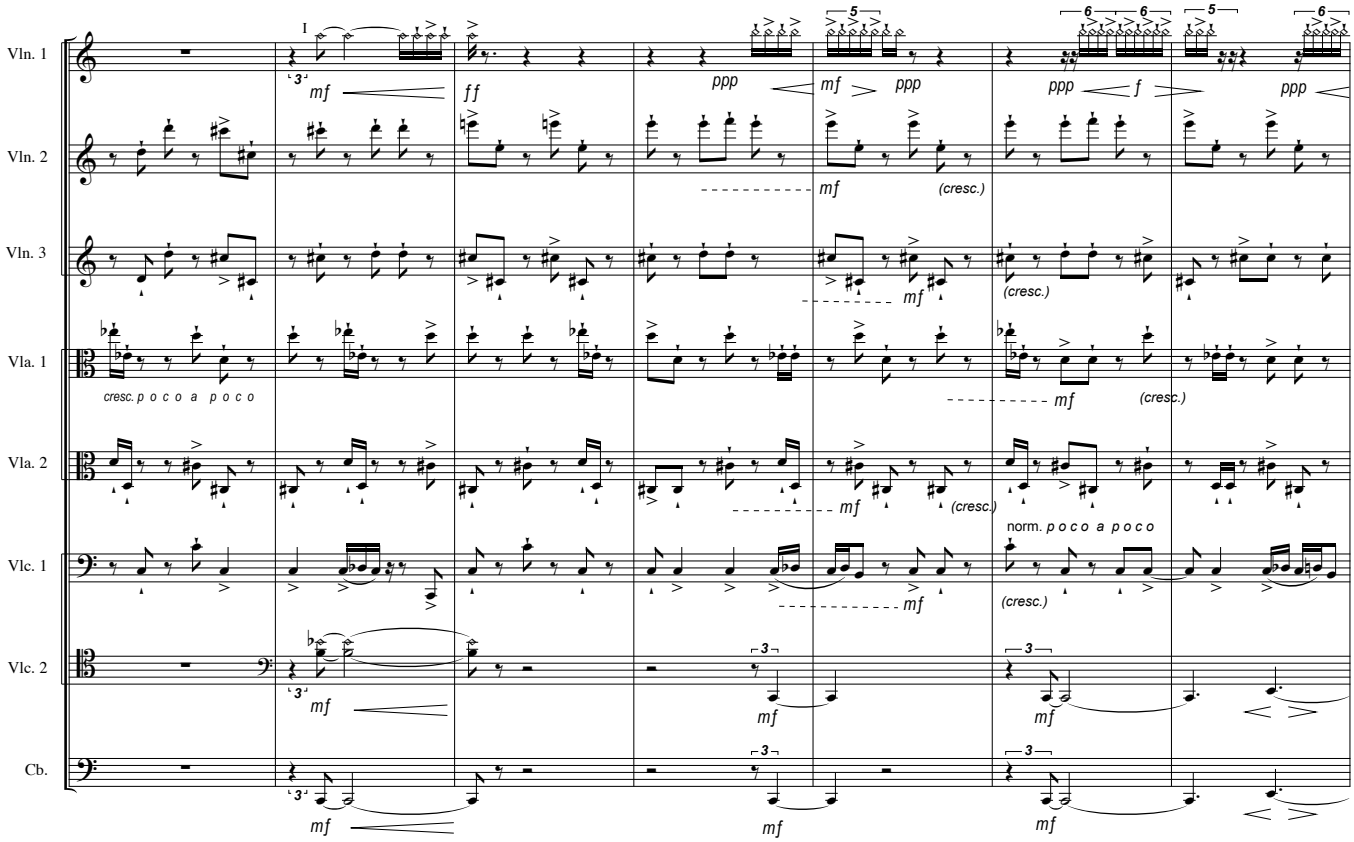

142
tempo
espr.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.


151
poco accel.
rall.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
160
tempo
Q
senza sord.
senza vib.
rapid
sul pont.
(sub.)

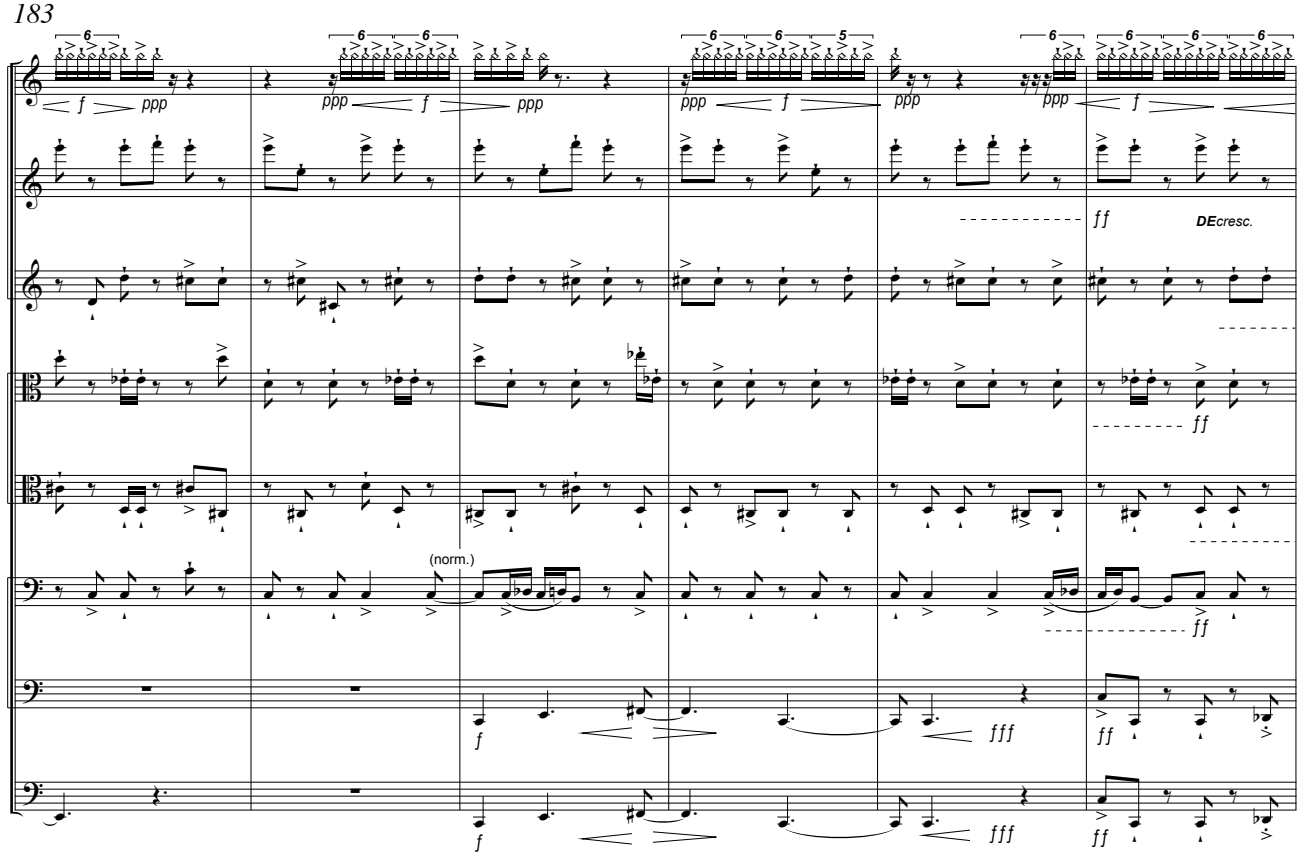
*169*


Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
II
I
II
senza sord.
cresc. p o c o a p o c o
increasingly sul pont.
sul pont.
norm.

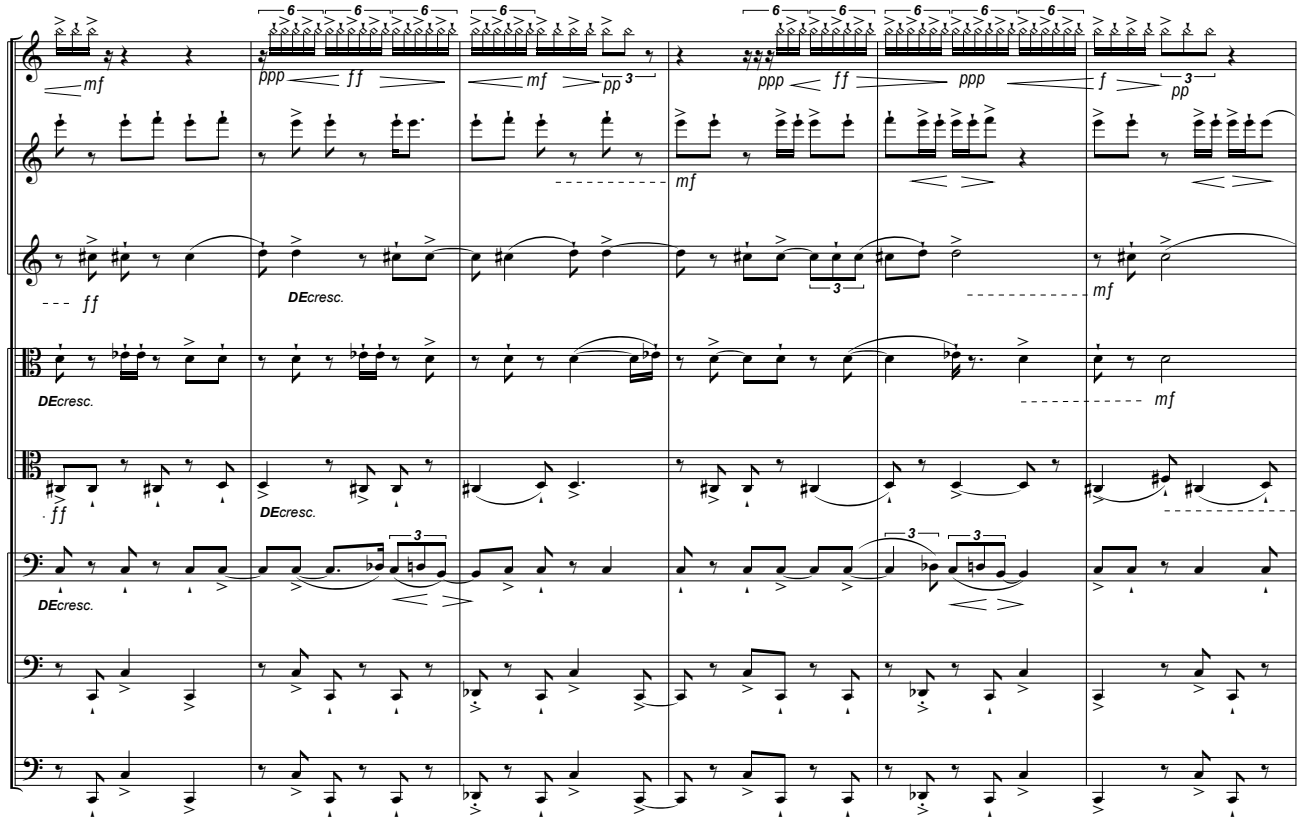
*176*

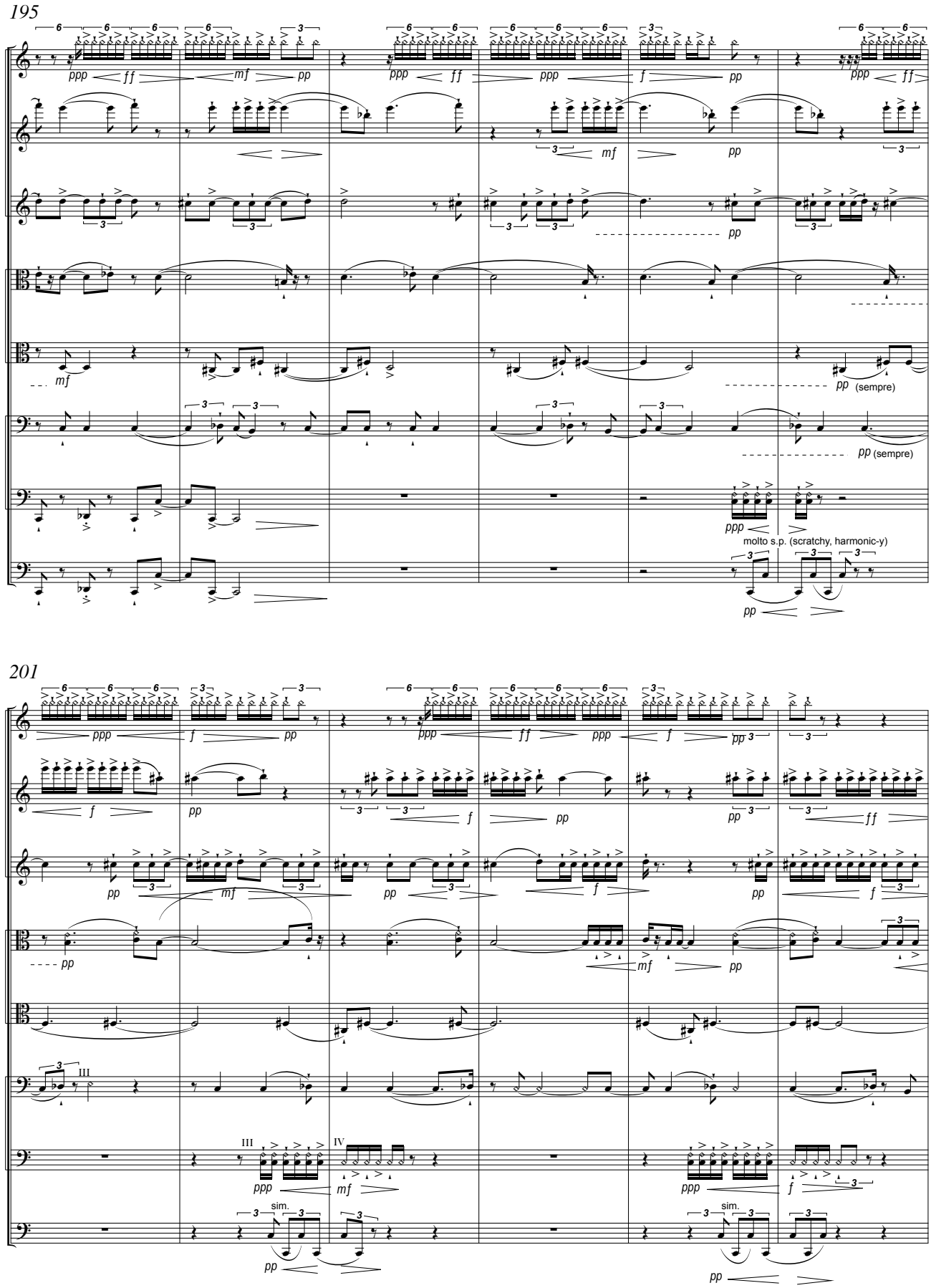

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
I
cresc. p o c o a p o c o
(cresc.)
norm. p o c o a p o c o

183

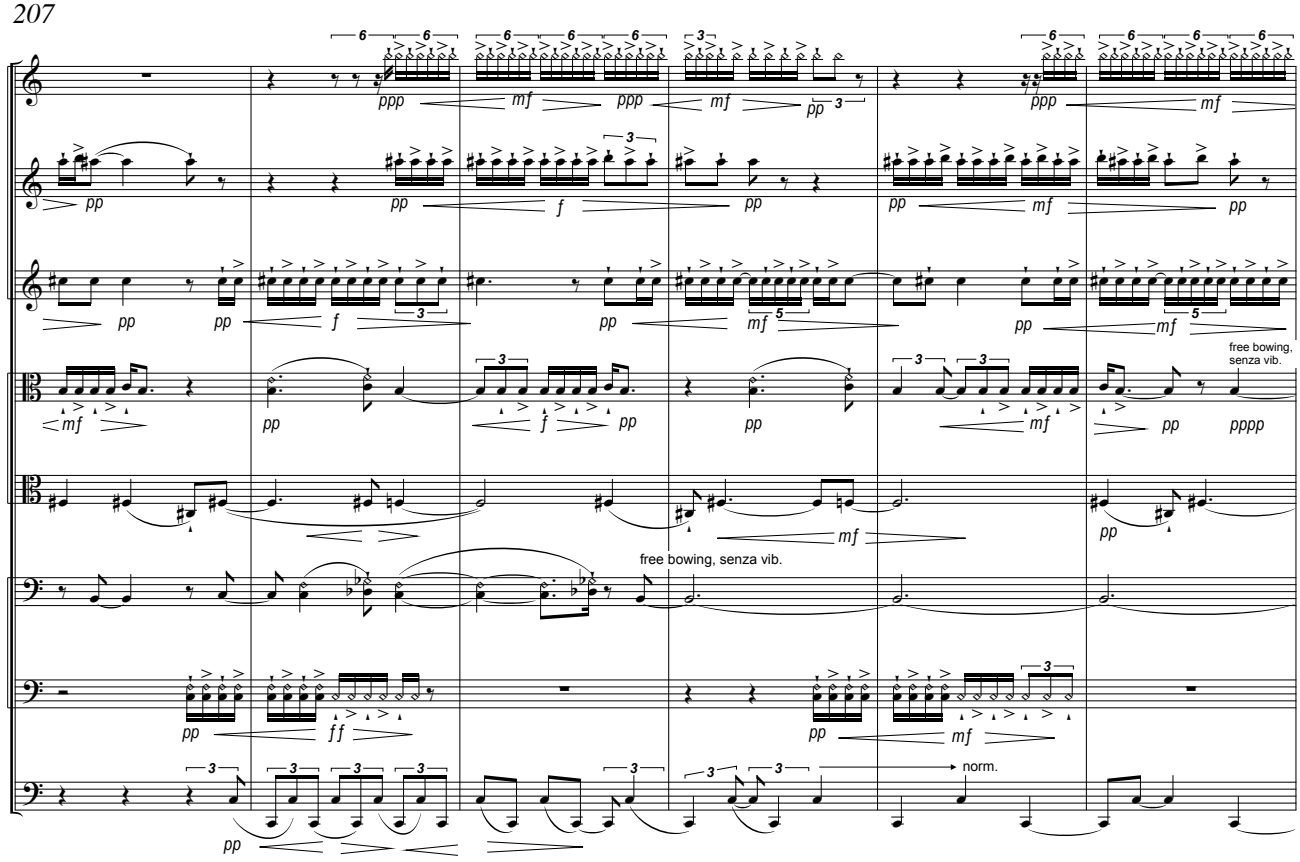

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
(norm.)
DEcresc.

189

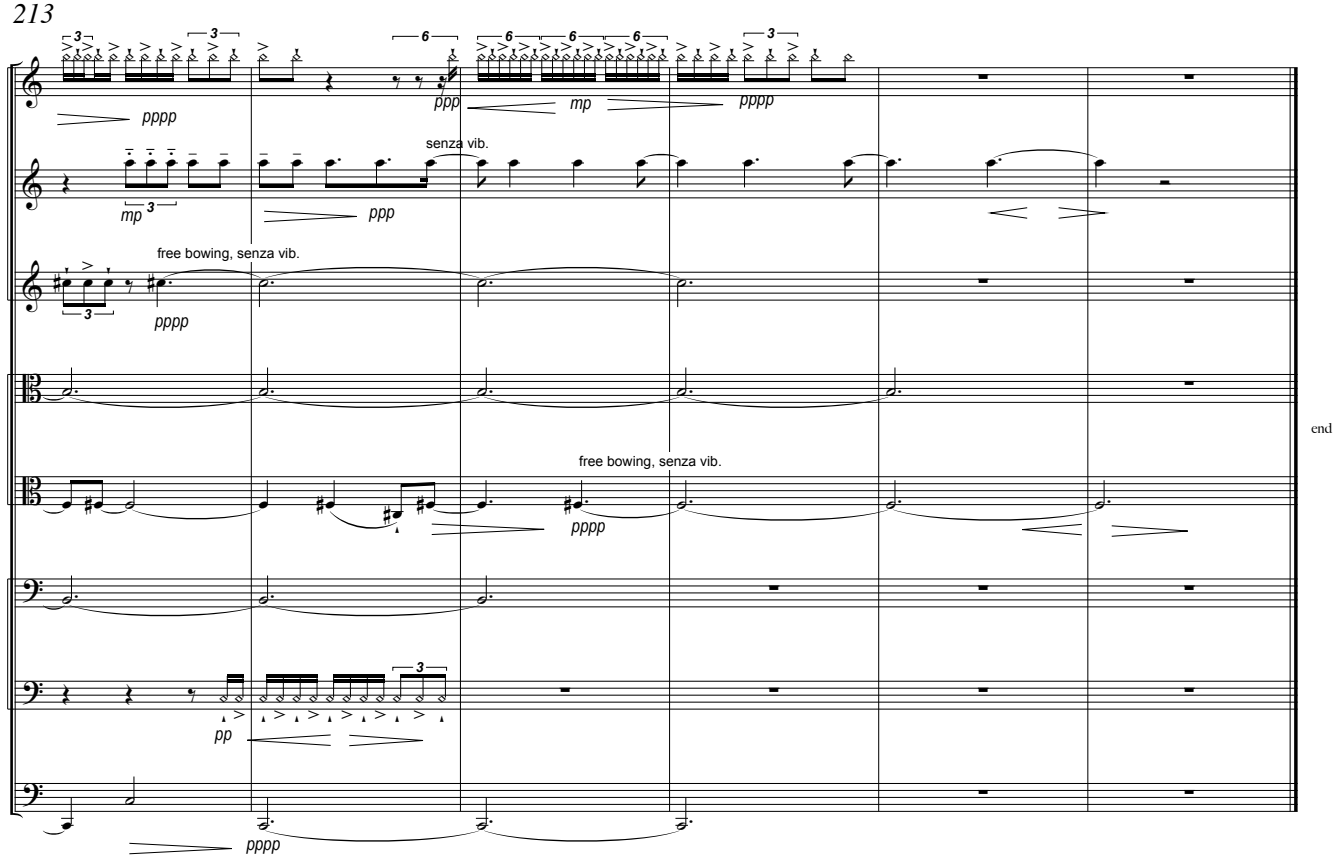

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
DEcresc.


195
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
ppp ff mf pp
mf pp
pp
mf
pp (sempre)
pp (sempre)
ppp
molto s.p. (scratchy, harmonic-y)
pp
201
ppp f pp
f pp
pp mf pp f pp f
pp
III
III IV
ppp mf
ppp f
sim.
pp

207


Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
free bowing, senza vib.
free bowing, senza vib.
norm.

213


Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.
senza vib.
free bowing, senza vib.
free bowing, senza vib.
end

# Coyote Nocturne

for flute, piano and violin

Score

Drew Hammond

2006

# Coyote Nocturne

*for flute, violin and piano*

Score

-Accidentals affect only the notes before which they appear.

-In all parts grace notes are to be played as quickly as possible without losing clarity, or blurring notes together on the piano.

-Performance time approximately 6 minutes and 30 seconds.

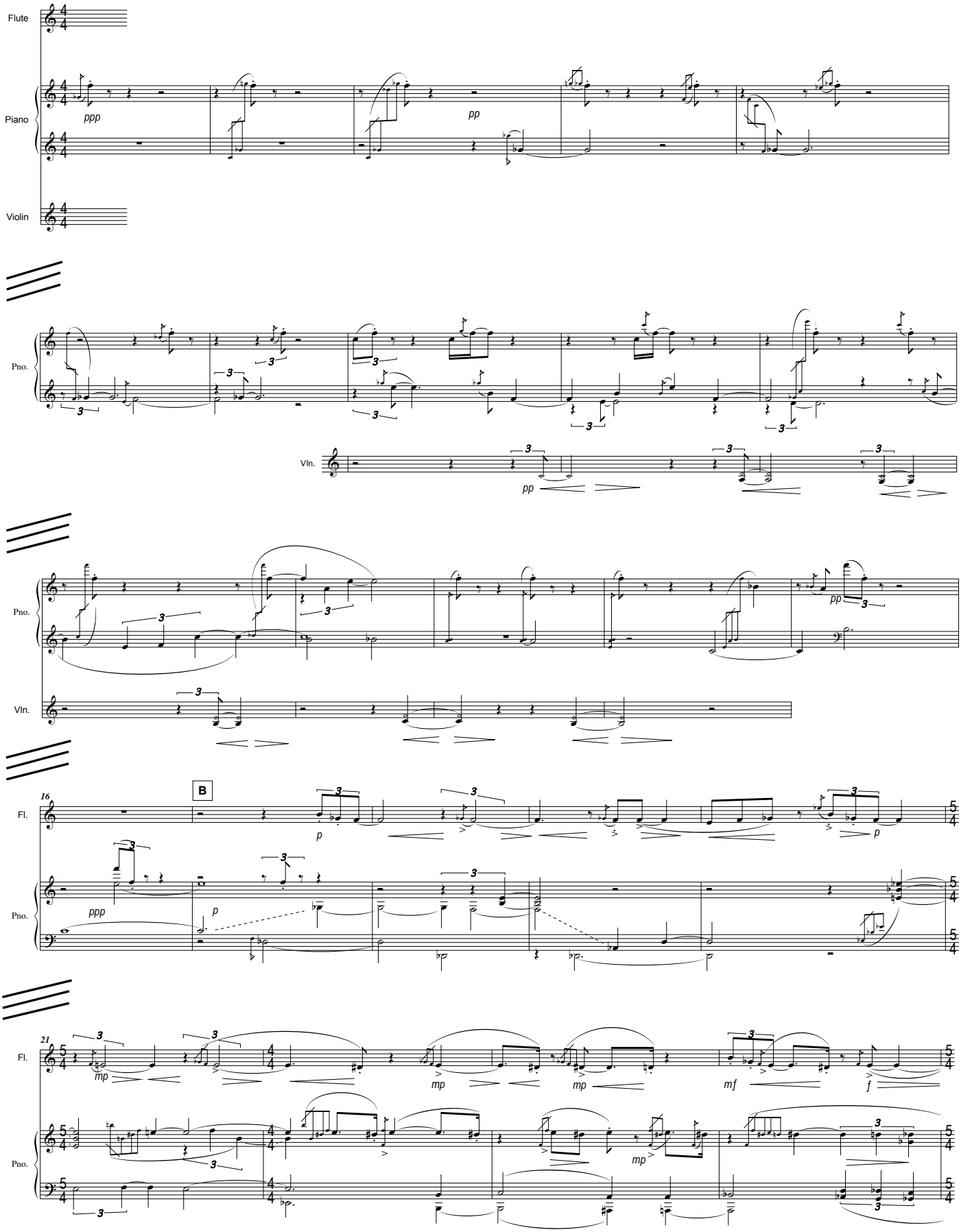
# Coyote Nocturne

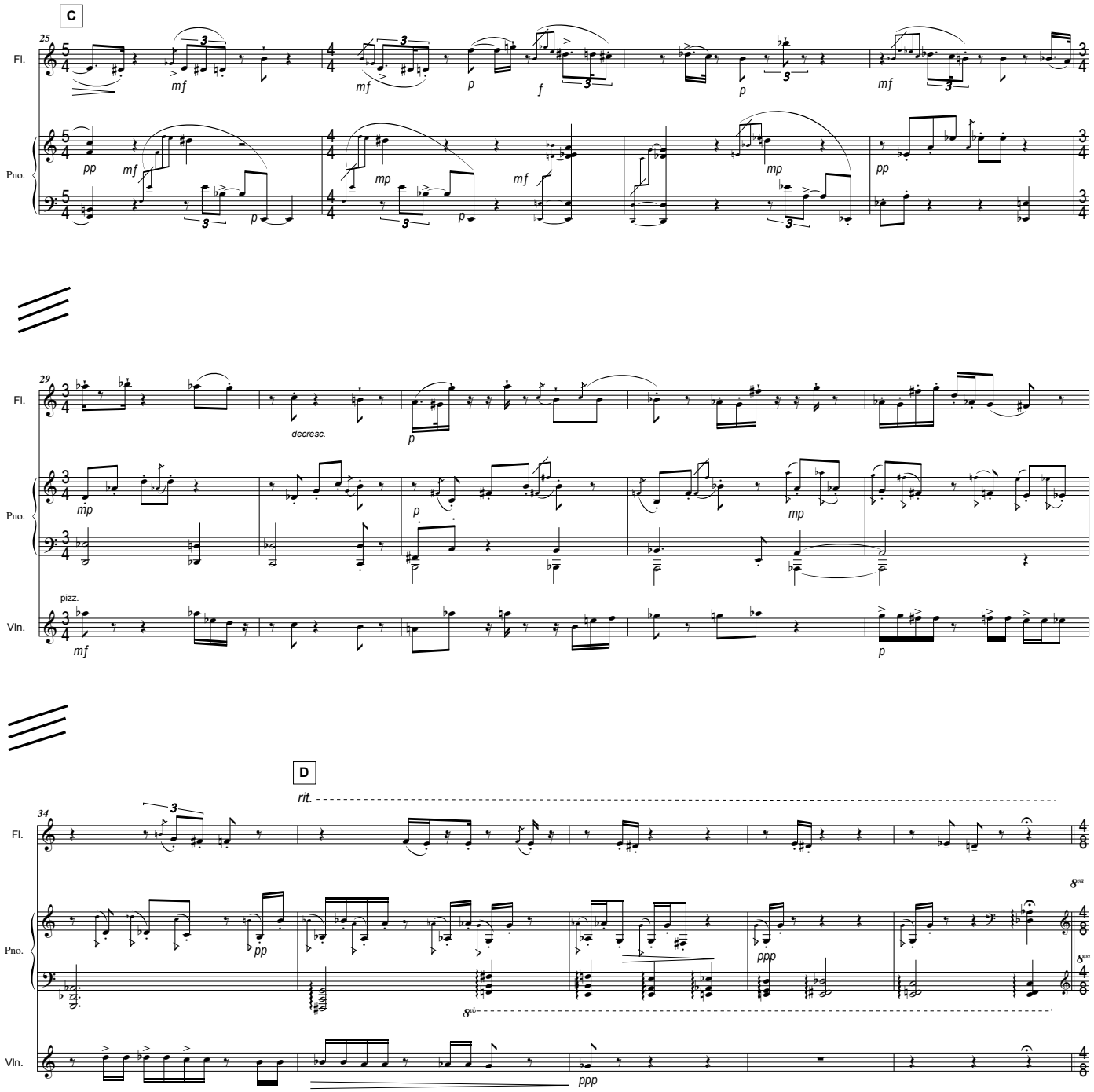
## for flute, piano and violin

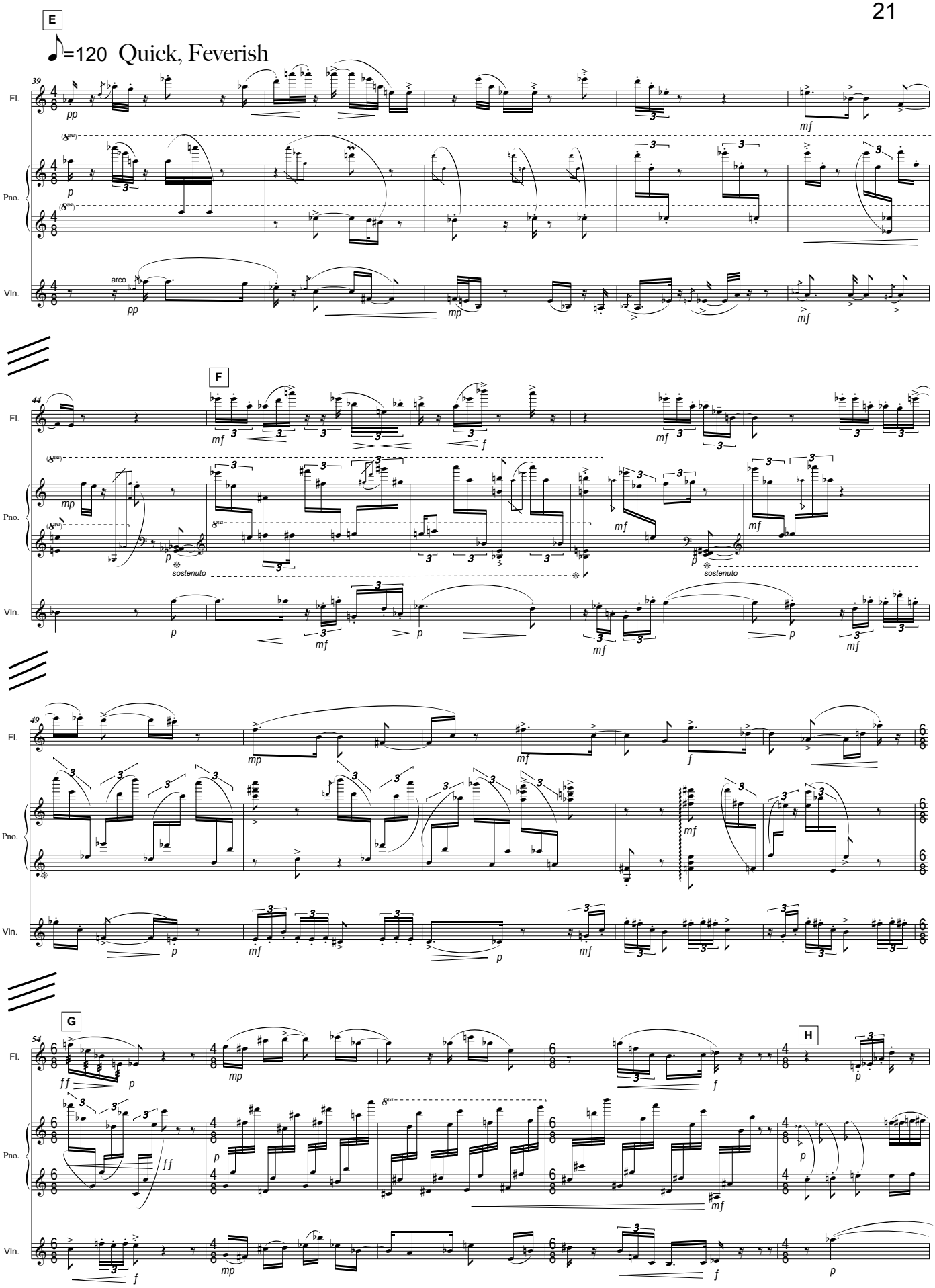
Drew Hammond
2006

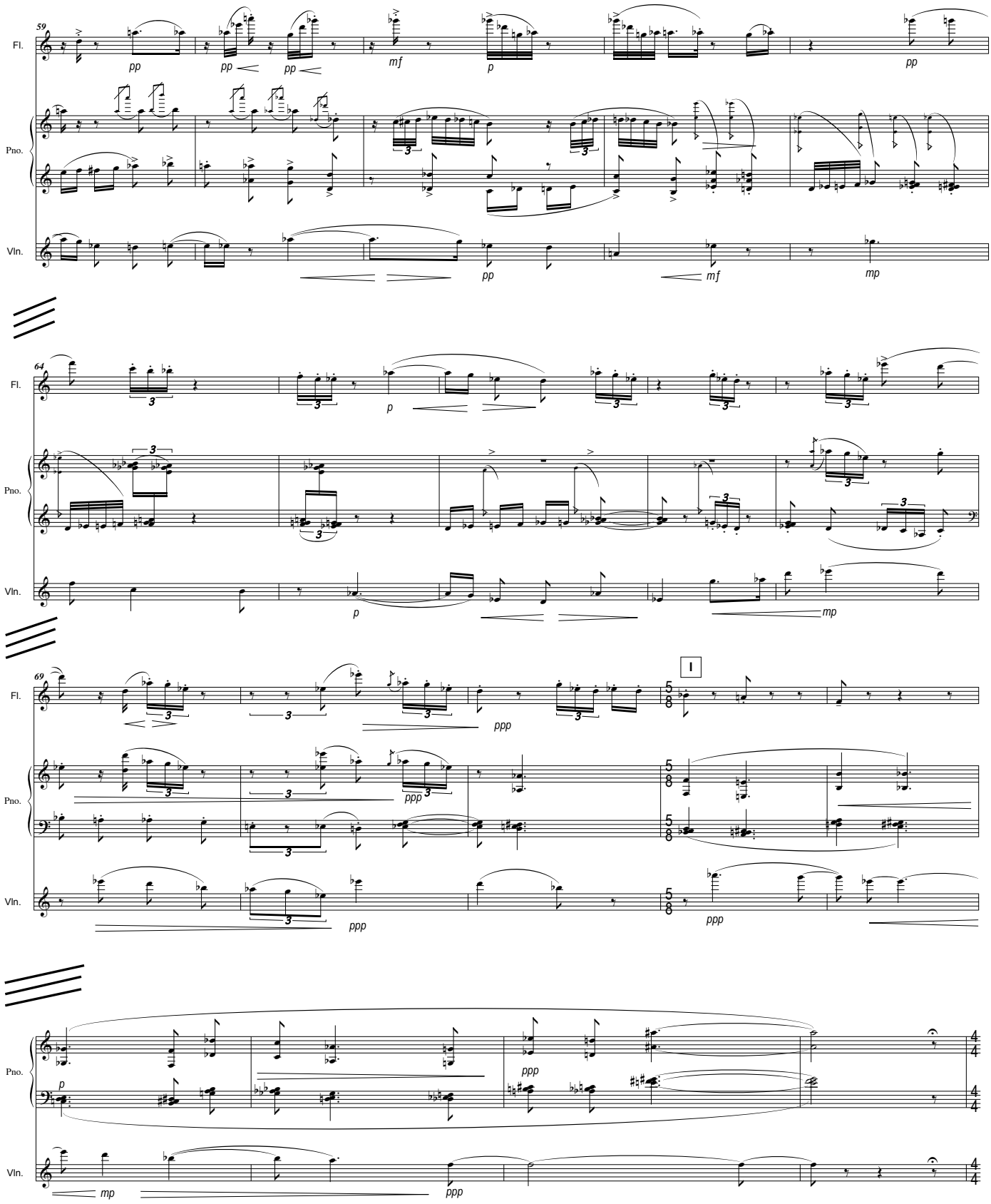


♩=55 Slow, dreamlike

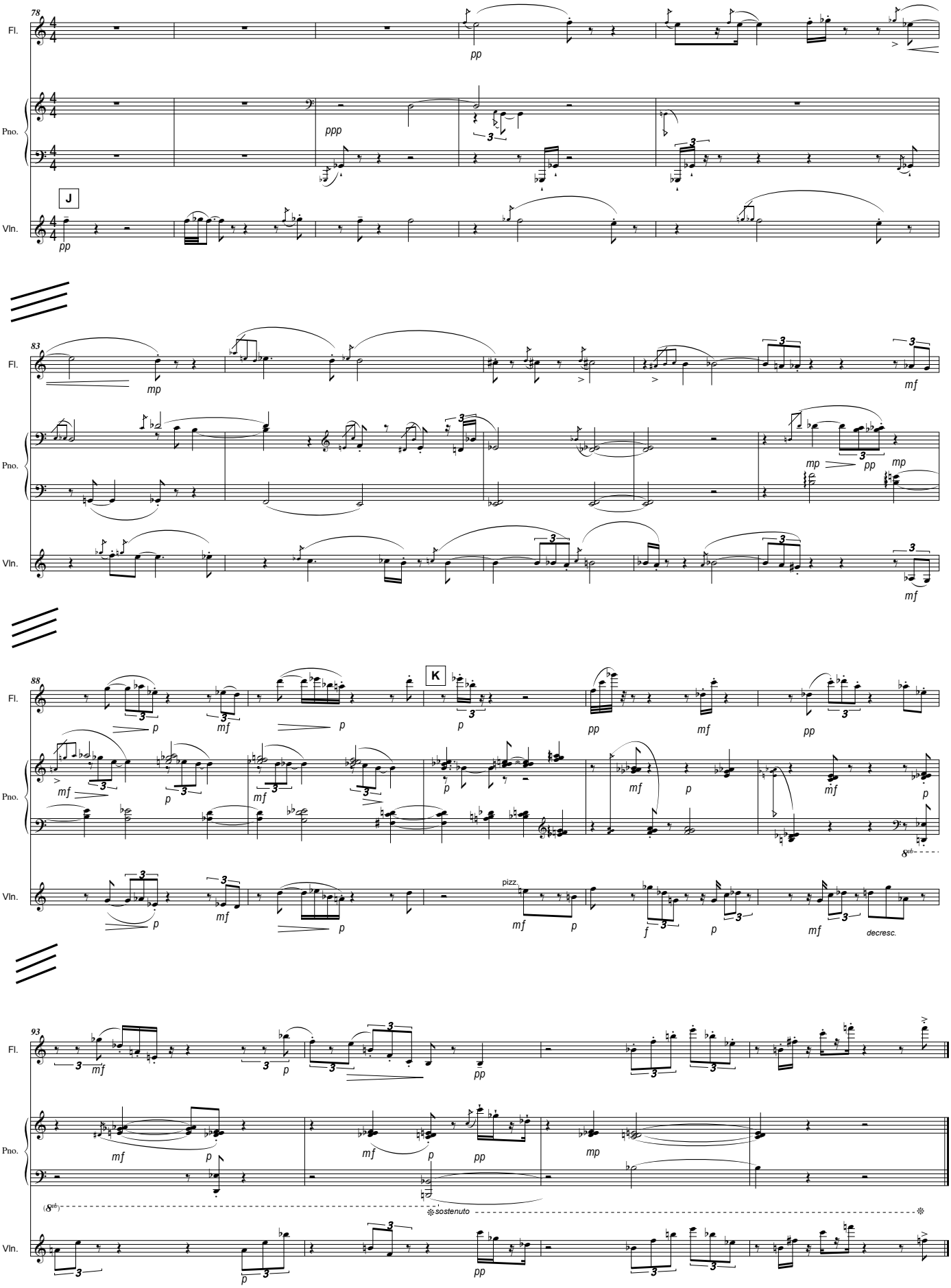



C
25
Fl.
Pno.
mf
mf
p
f
p
mf
pp
mf
mp
mf
p
mp
pp
29
Fl.
decresc.
p
Pno.
mp
p
mp
pizz.
Vln.
mf
p
D
rit.
34
Fl.
Pno.
pp
ppp
8va
8vb
Vln.
ppp


E
♪=120 Quick, Feverish
39
Fl.
Pno.
Vln.
arco
pp
mp
mf
F
44
sostenuto
G
54
H
ff
f


59
Fl.
Pno.
Vln.
pp
mf
p
mp
64
69
I
ppp
4/4
5/8

♩=55 Slow, dreamlike



# The Indian Fort Theatre

for string quartet

Score

Drew Hammond

2006

# The Indian Fort Theatre

*for String Quartet*

2006

-Accidentals affect only the notes before which they appear, except in the case of imnediate repetition.
-The tempo markings are not to be interpreted too strictly.
-The pauses between sections are to be interpreted somewhat liberally.
-Performance time is approximately 10 min.

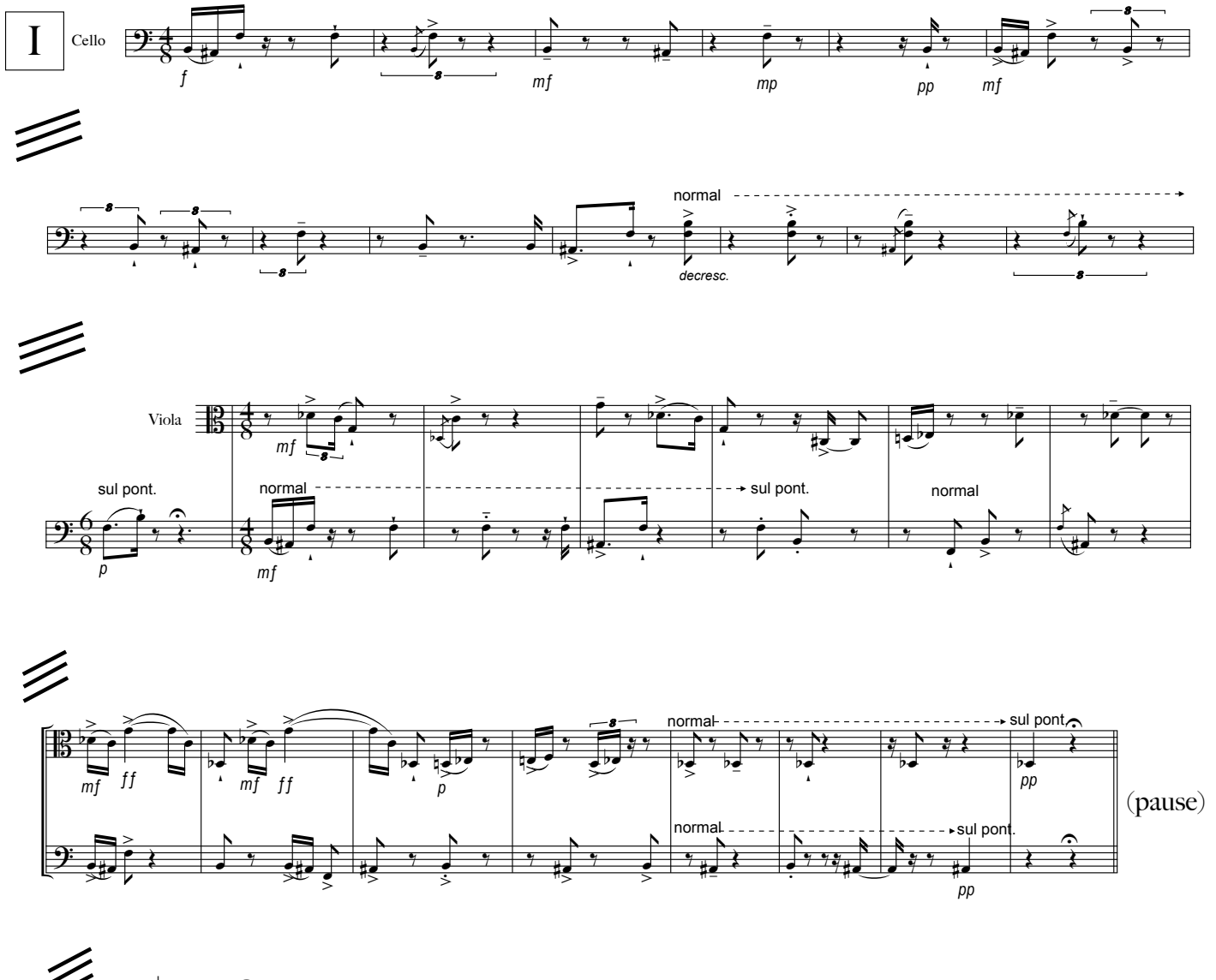
**I.** *Fevered, edgy*
**Interlude I.** *Somewhat gloomy, with rubato*
**II.** *Fevered, edgy*
**Interlude II.** *Gloomier, with rubato*
**III.** *Fevered, edgy*
**Interlude III.** *Gloomier still, with rubato*
**IV.** *Fevered, edgy*
**Interlude IV.** *Somewhat gloomy, with rubato*
**V.** *Sad, expressive*
**Interlude V.** *Sad, expressive*
**VI.** *Very Agitated*
**Interlude VI.** *Somewhat harsh and austere*
**VII.** *Very Agitated*
**VIIa.** *Very Agitated*
**Interlude VII.** *Sad, expressive*
**VIII.** *Somewhat more optimistic in outlook*
**Postlude.** *Mechanical, expressionless*

# The Indian Fort Theatre

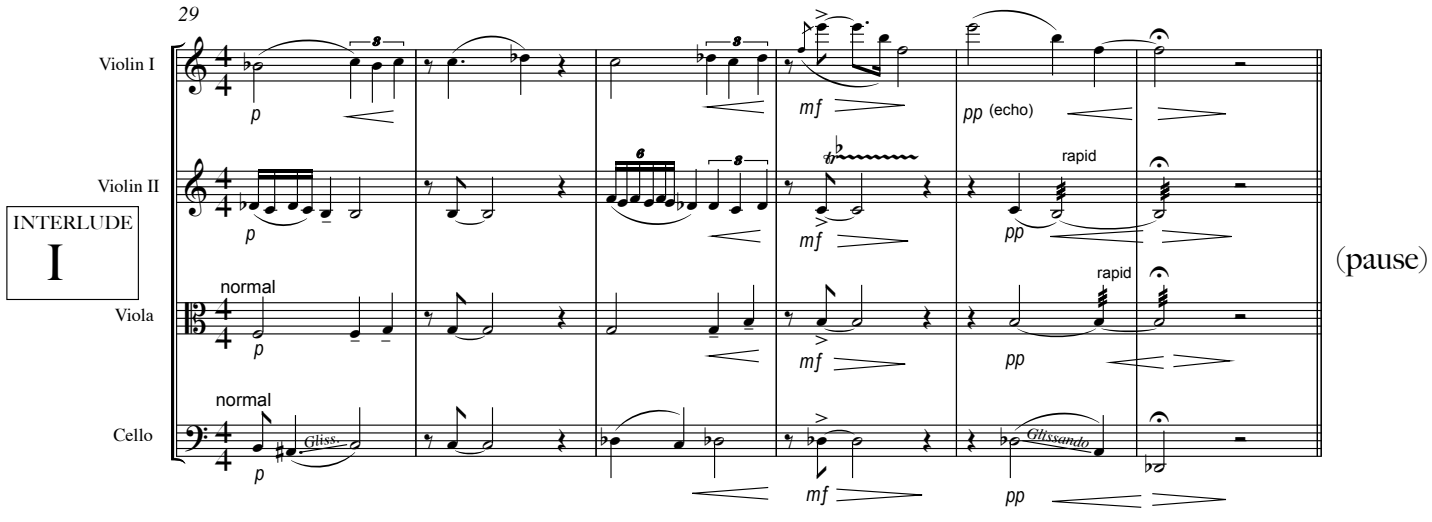
for String Quartet

Drew Hammond
2006

♪ = 180 Fevered, edgy



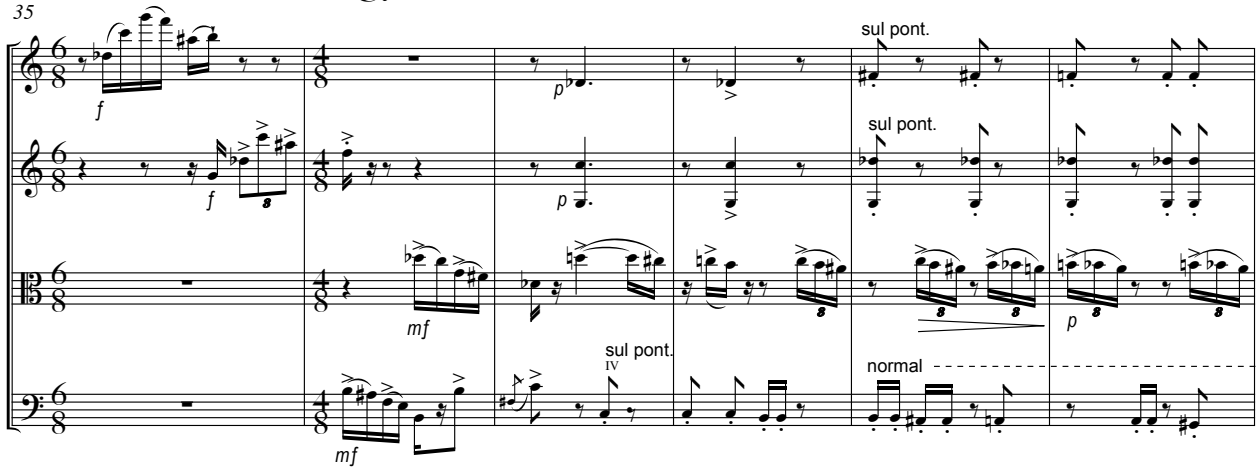

♩ = 60 Somewhat gloomy, with rubato



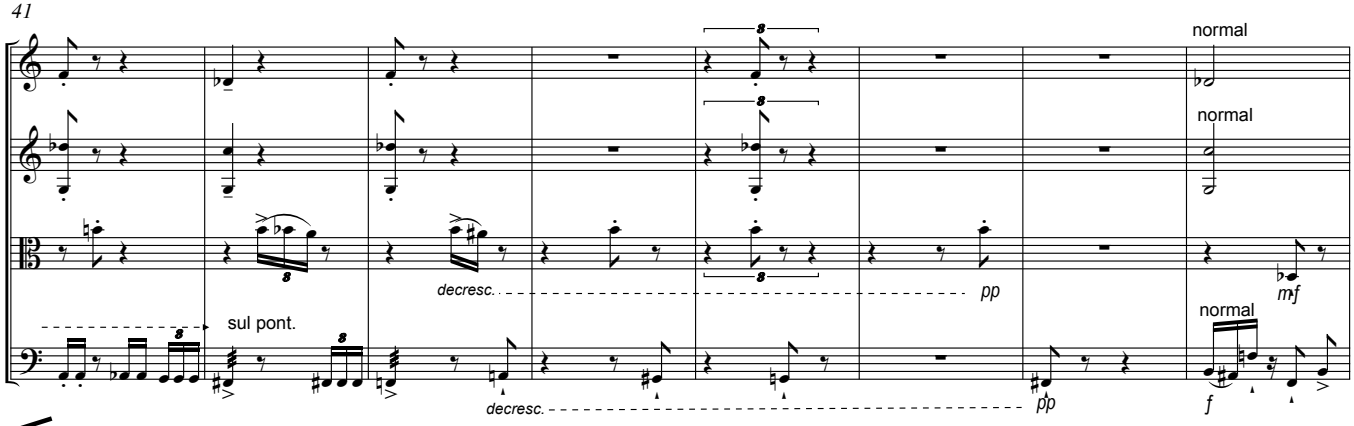
♪ = 180 Fevered, edgy

II

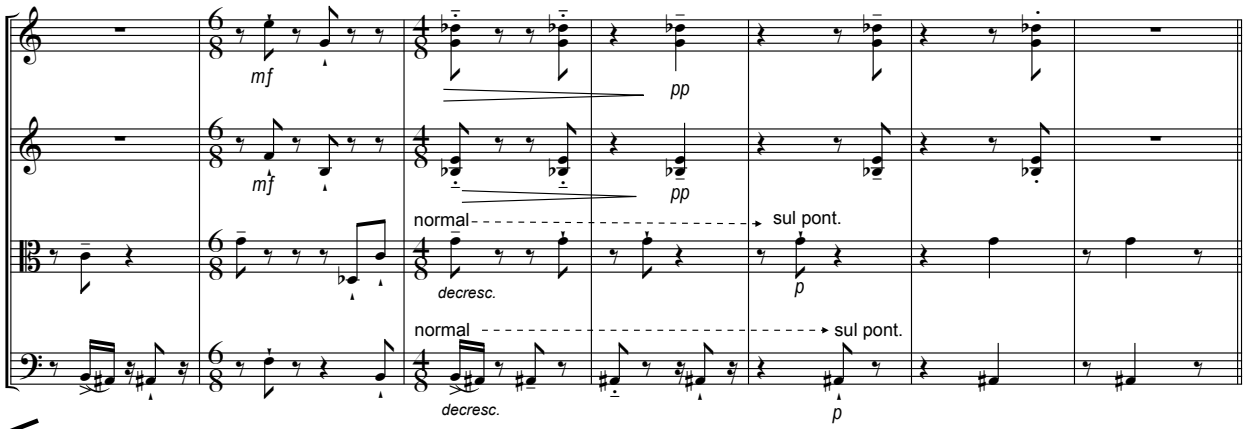
35




41




49

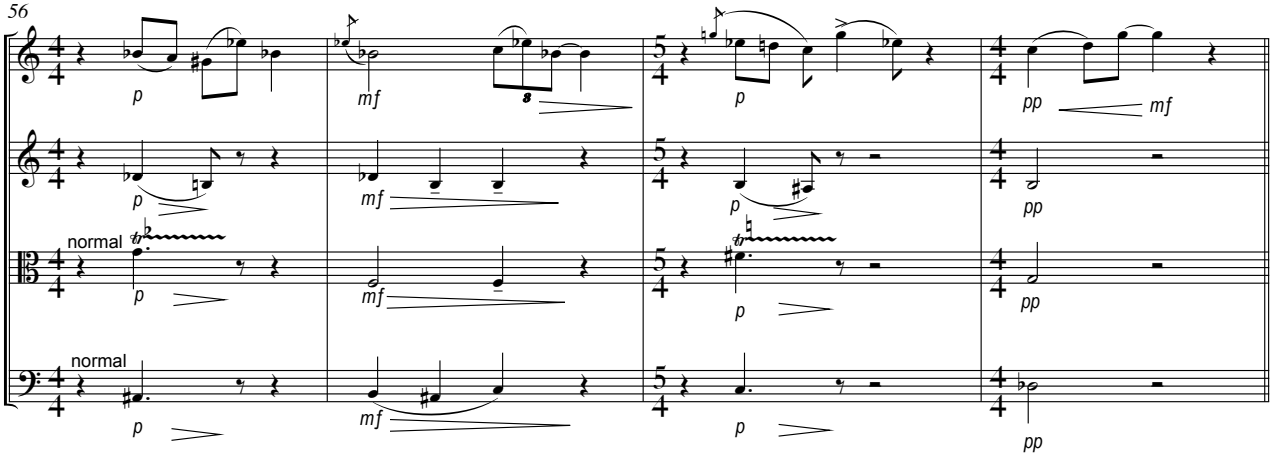



(short pause)

♩ = 80 Gloomier, with rubato

INTERLUDE II

56



♪ = 180 Fevered, edgy

60

III

66

72

(pause)

♩ = 80 Gloomier still, with rubato

77

INTERLUDE
III

(short pause)

♪ = 180 Fevered, edgy

81

IV

87

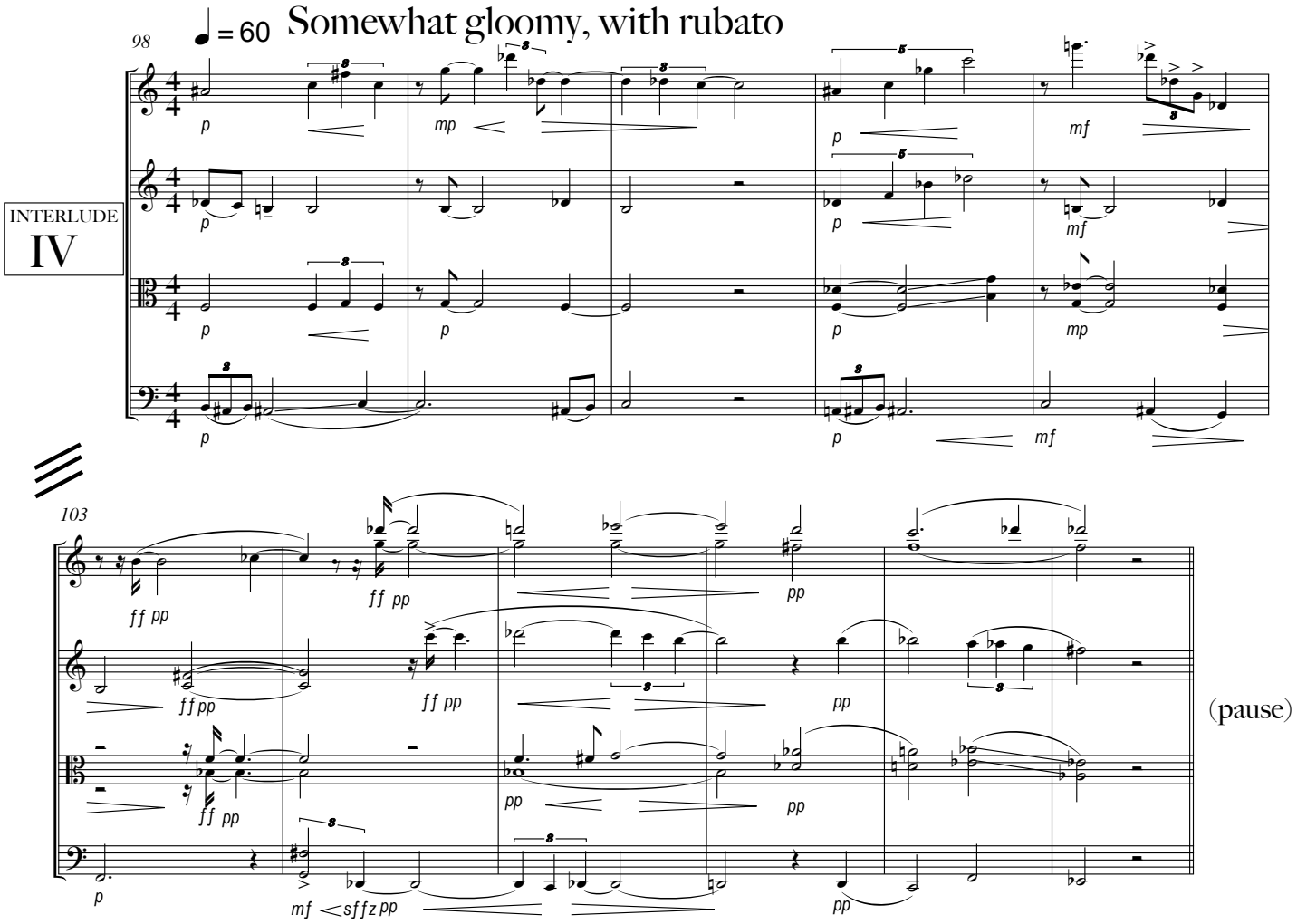
With increasing agitation

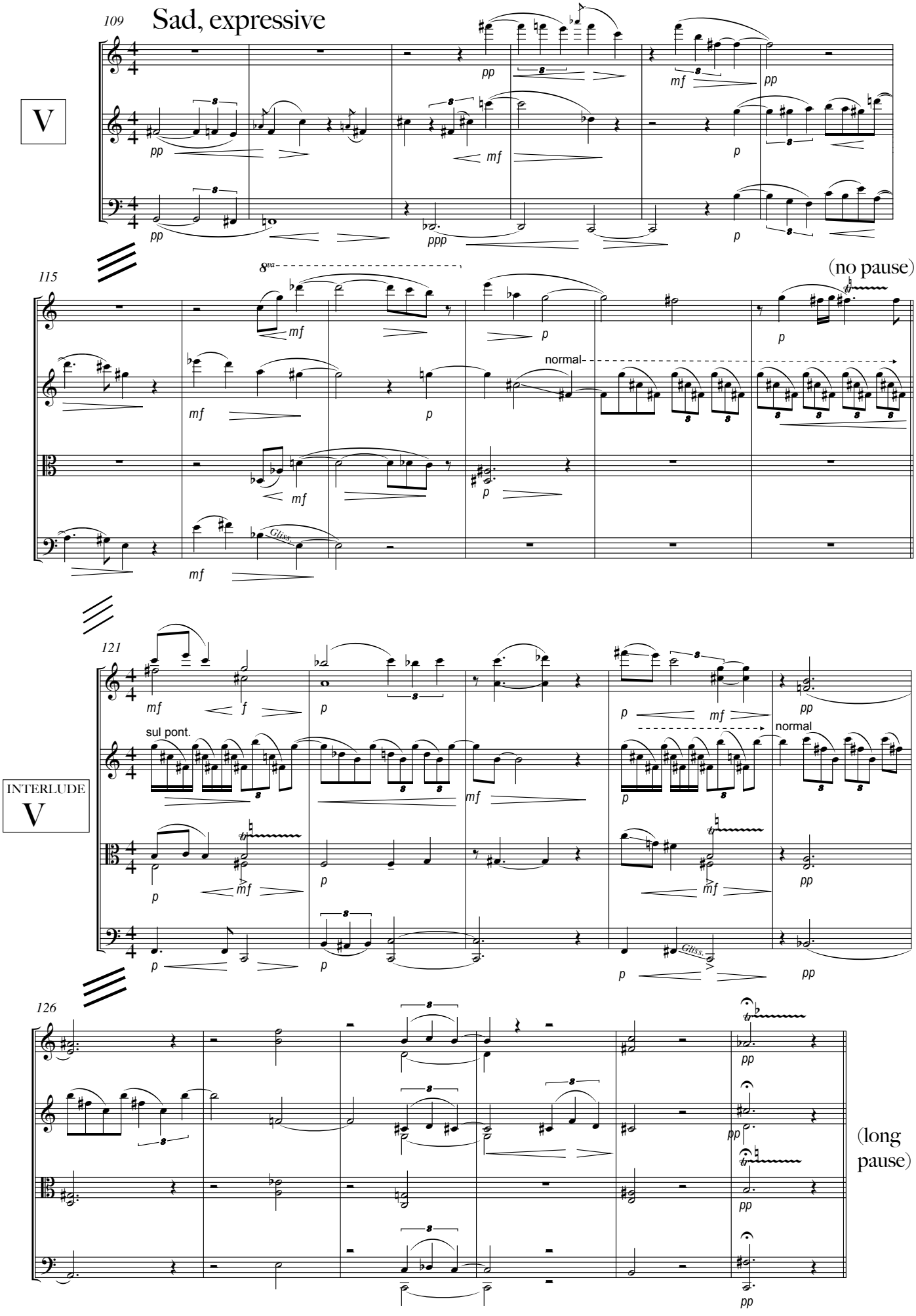
92

(no pause)

30

INTERLUDE
IV




109
Sad, expressive
V
pp
mf
p
ppp
115
8va
(no pause)
normal
Gliss.
121
INTERLUDE
V
sul pont.
normal
126
(long pause)

32

♪ = 180 Very agitated

132

VI

sul pont.
*on the string*

normal

Glissando

138

144

(no pause)

♩ = 80 Sowewhat harsh and austere

149

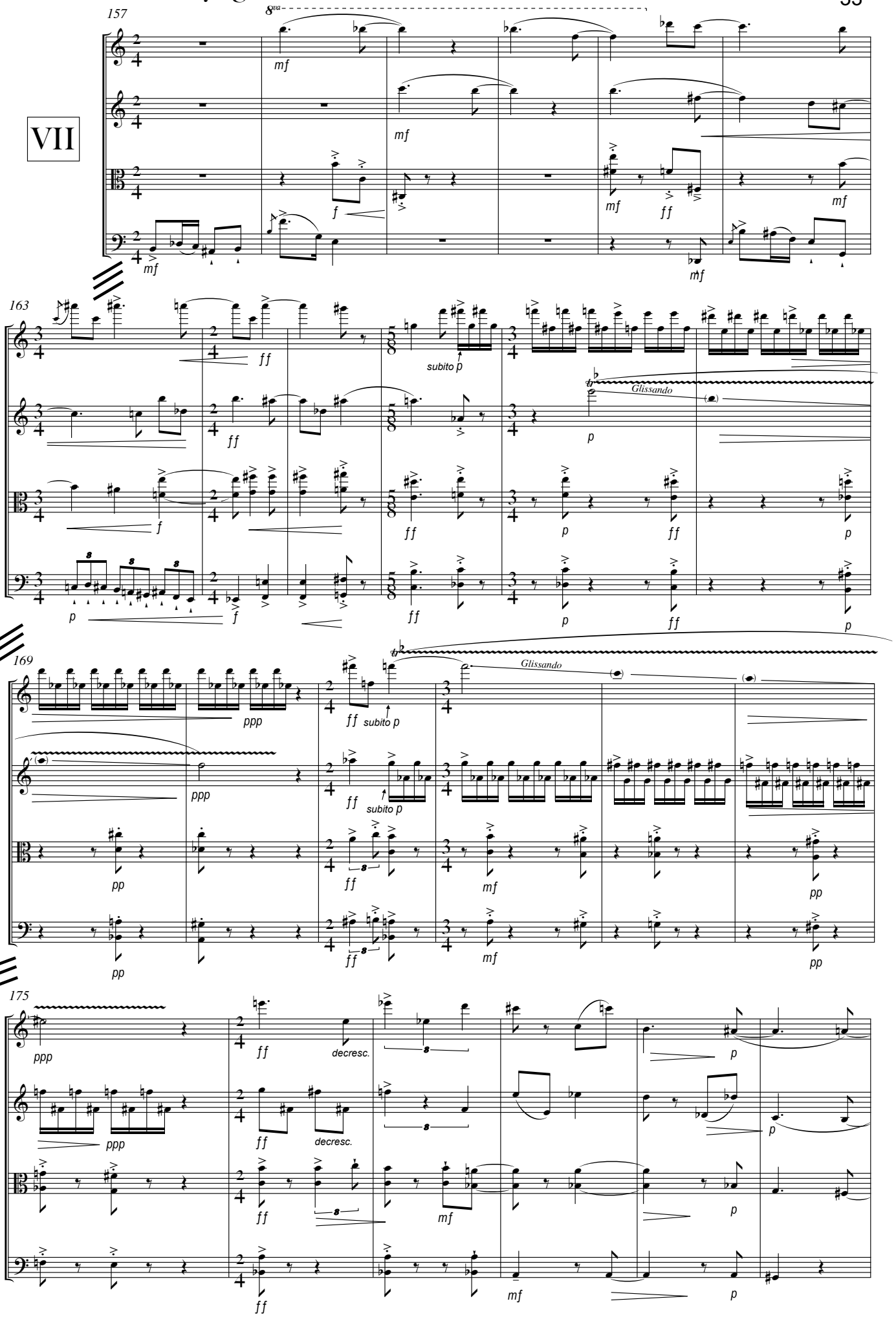
INTERLUDE
VI

senza vib.

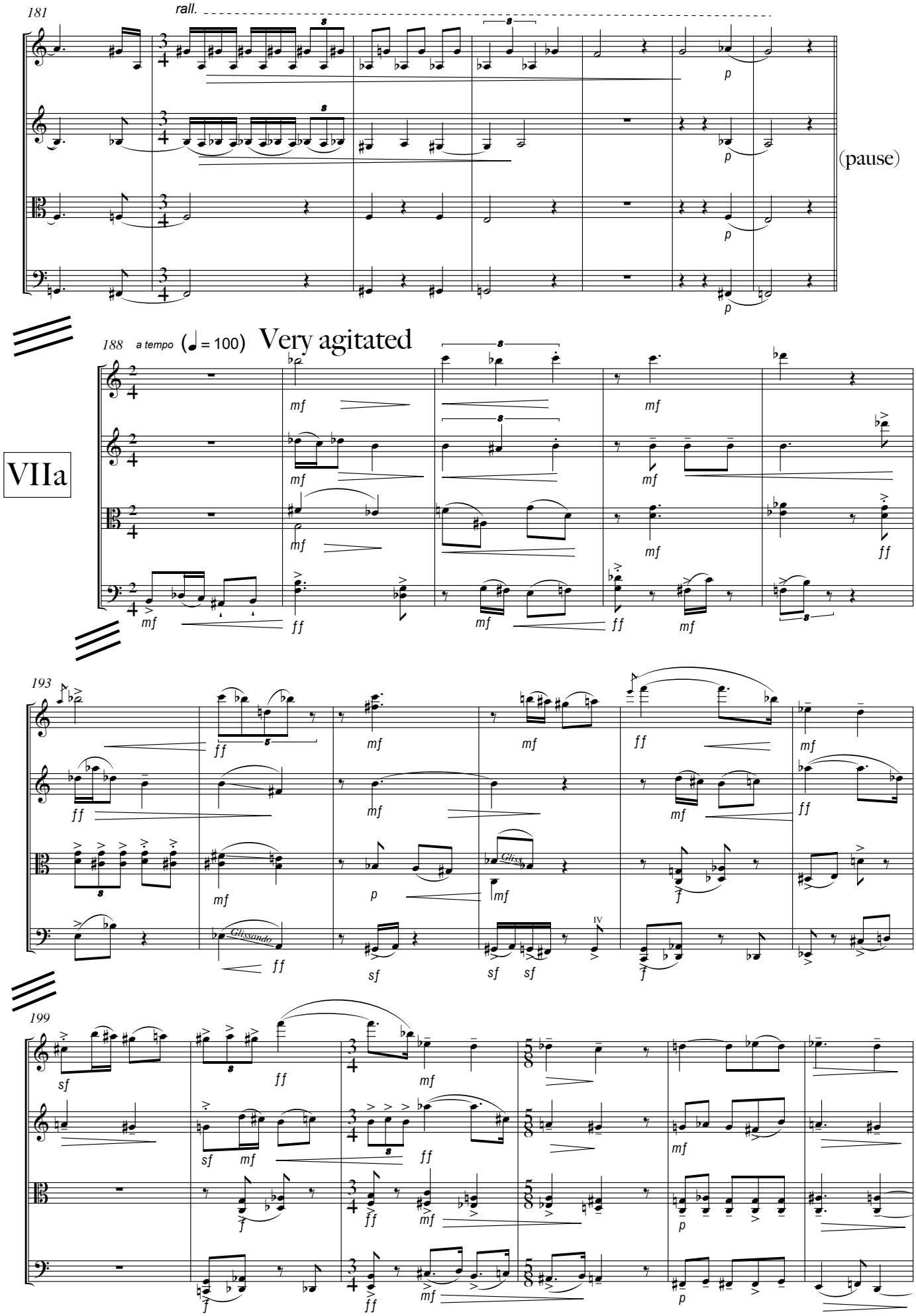
(pause)

♩ = 100 Very agitated

VII



34


181
rall.
p
(pause)
188 a tempo (♩ = 100) Very agitated
VIIa
mf
ff
193
Glissando
sf
IV
199

205

(pause)

♩ = 60 Sad, expressive

212

INTERLUDE
VII

(no pause)

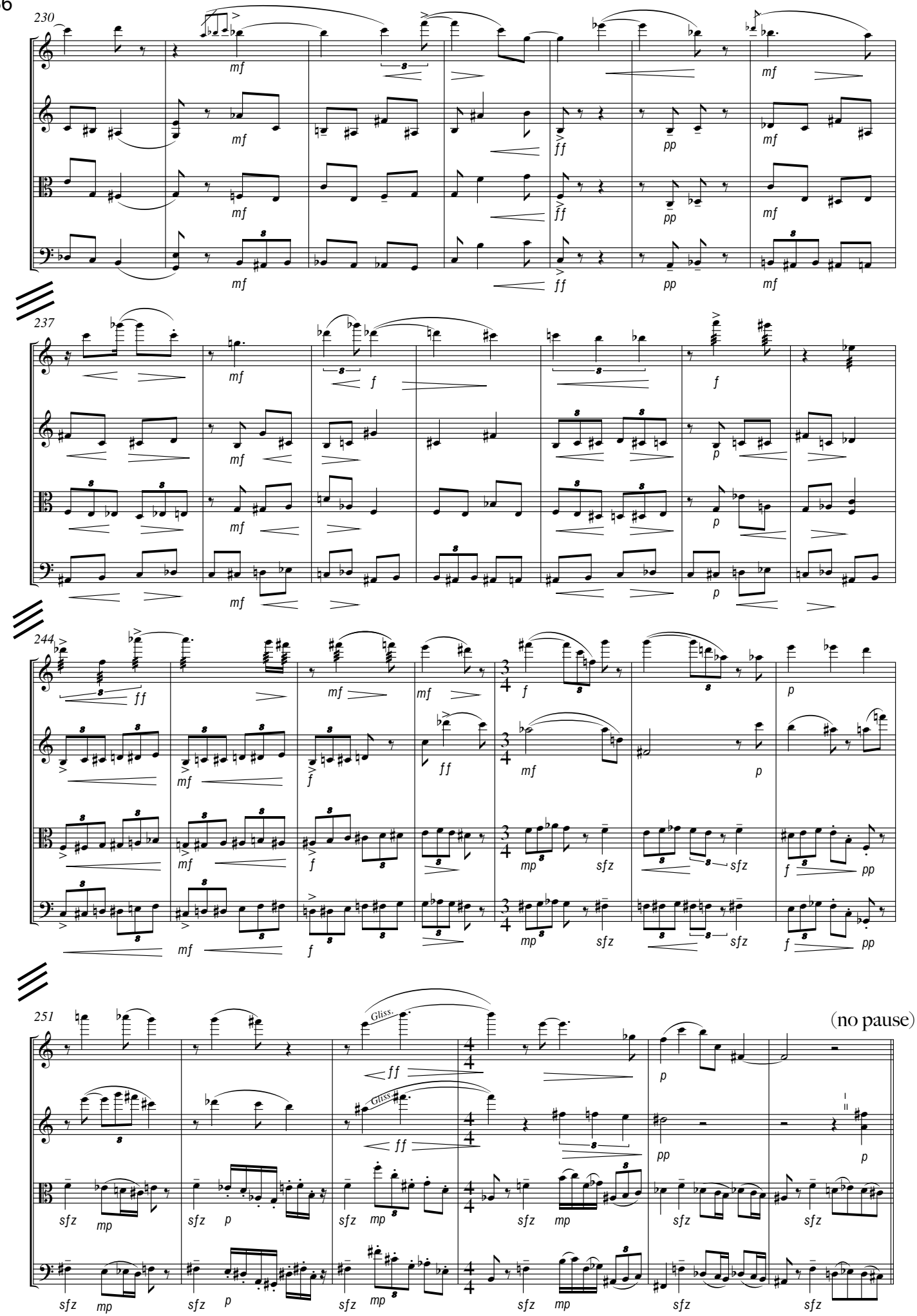
♩ = 100 Sowewhat more optimistic in outlook

218

VIII

224

36



(♪=♪) Mechanical, expressionless

257

POSTLUDE

détaché

détaché

264

Gliss.

271

sul pont.

278

End

# Three Moths

for flute, bass clarinet and piano

Score

Drew Hammond

2006

# Three Moths

*for flute, bass clarinet and piano*

## Score

-Accidentals affect only the notes before which they appear, except in the case of immediate repetition.
-Tempo markings are not to be interpreted too strictly.
-Performance time is approximately 12 minutes.

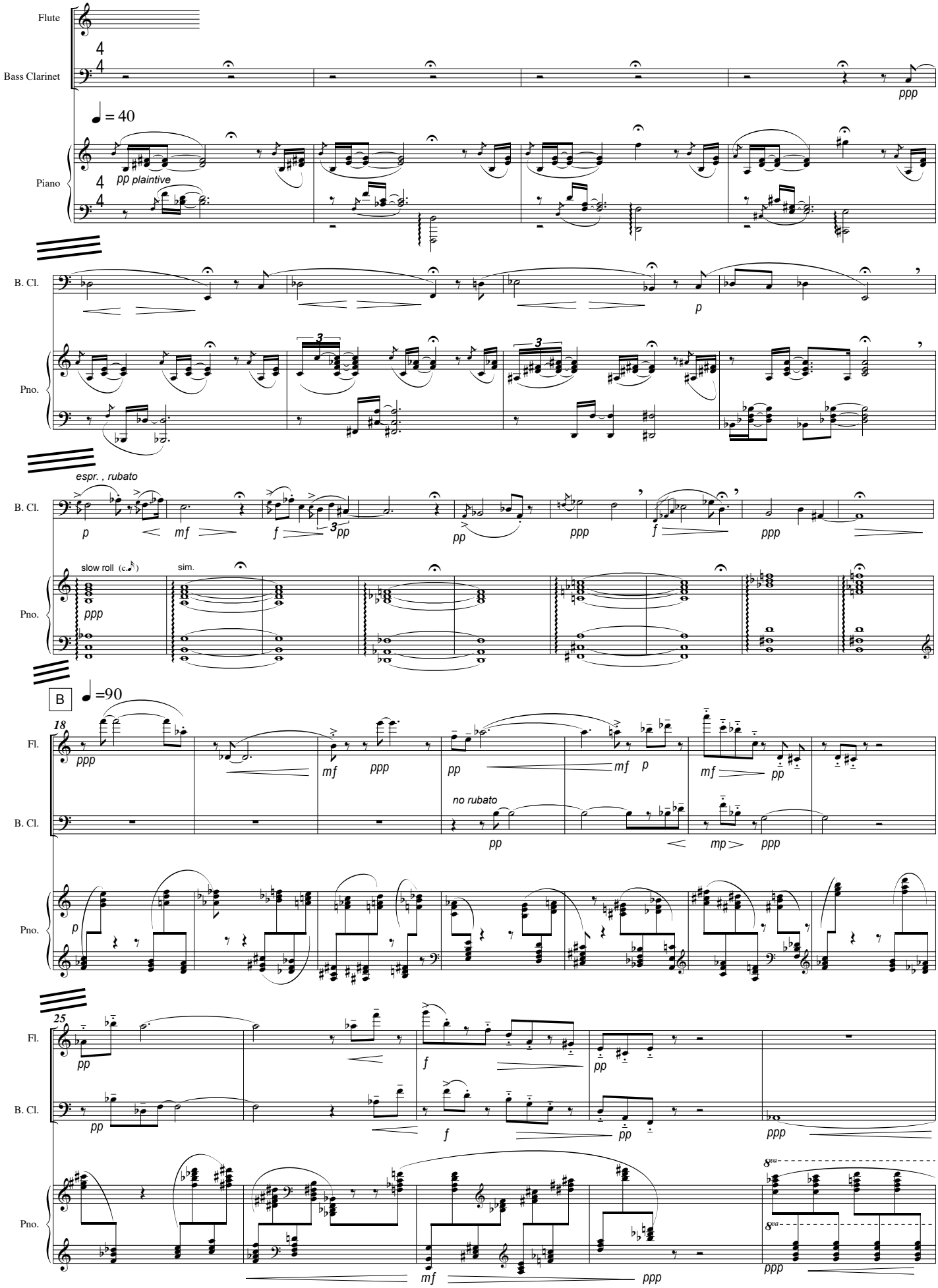
## I. Automeris io

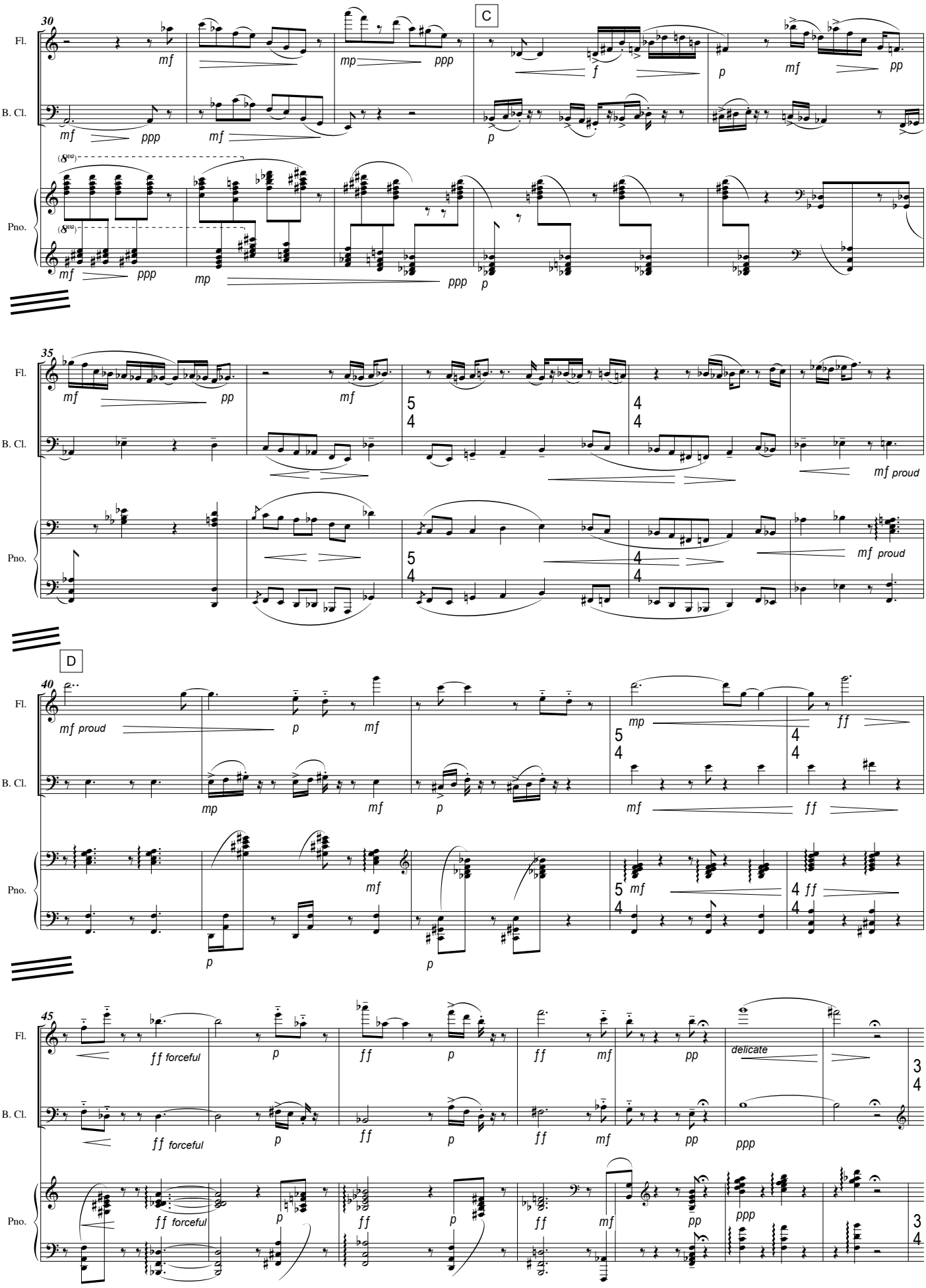
## II. Callosamia promethia

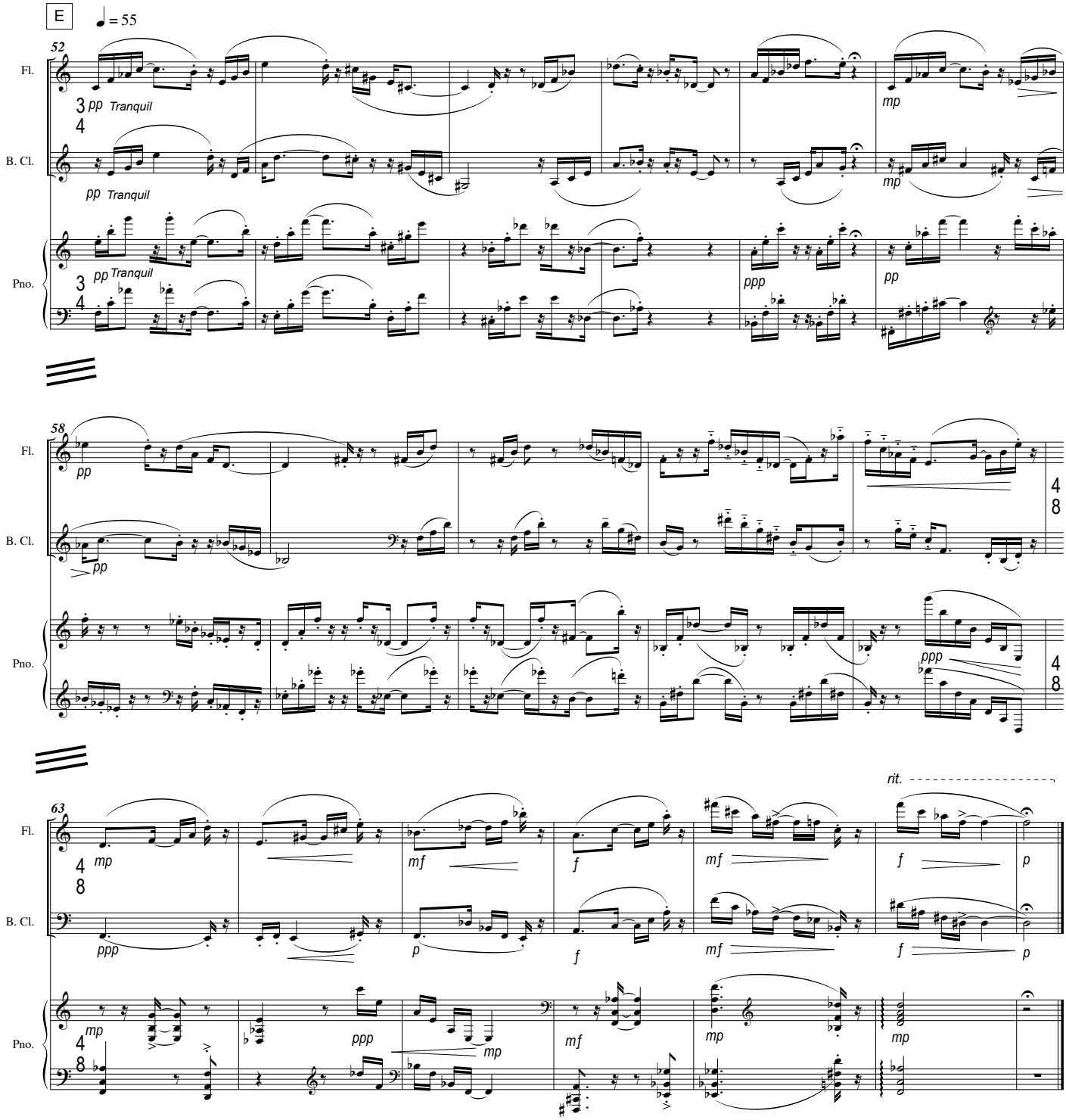
## III. Actias luna

40

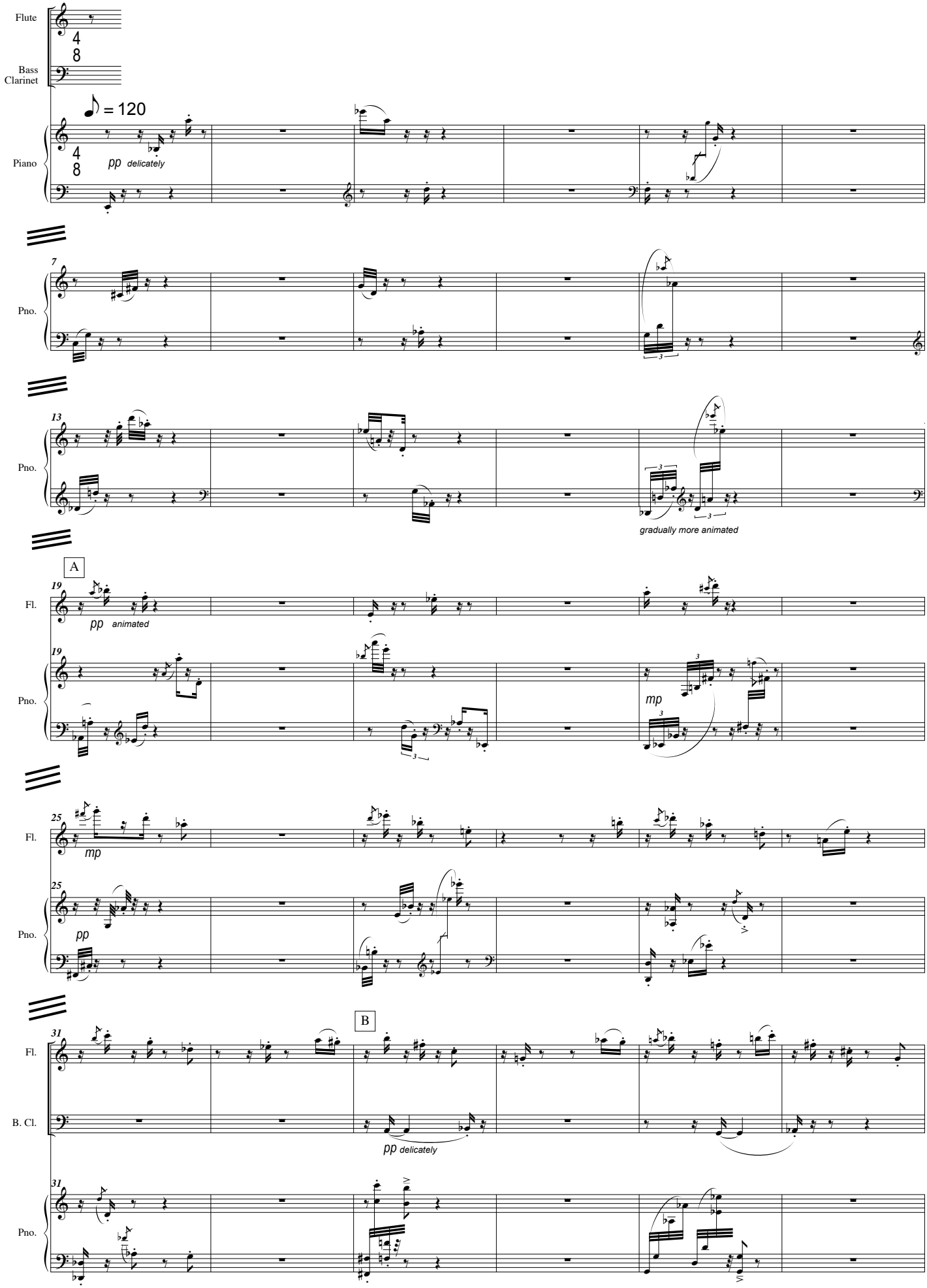
# I. Automeris io

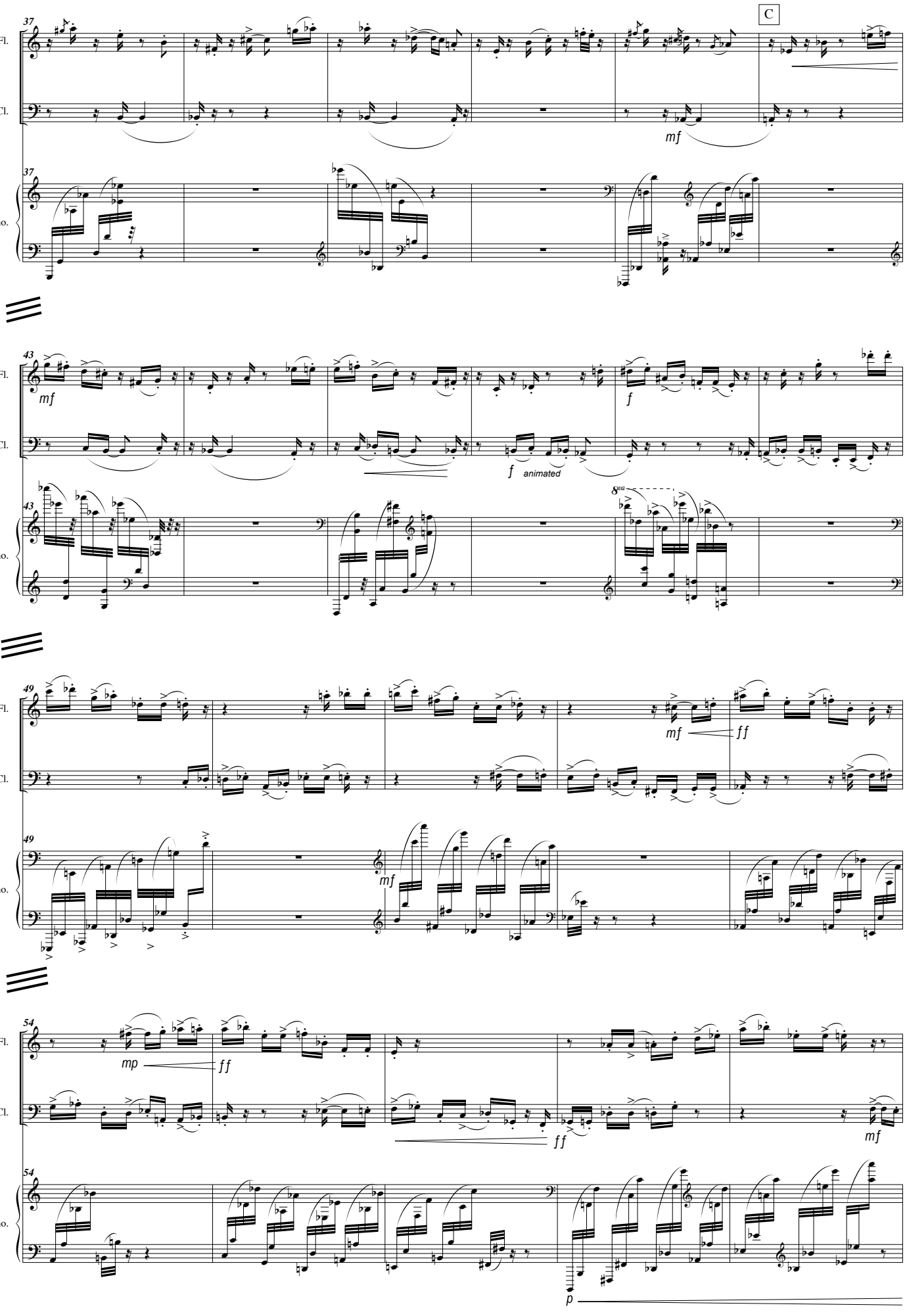


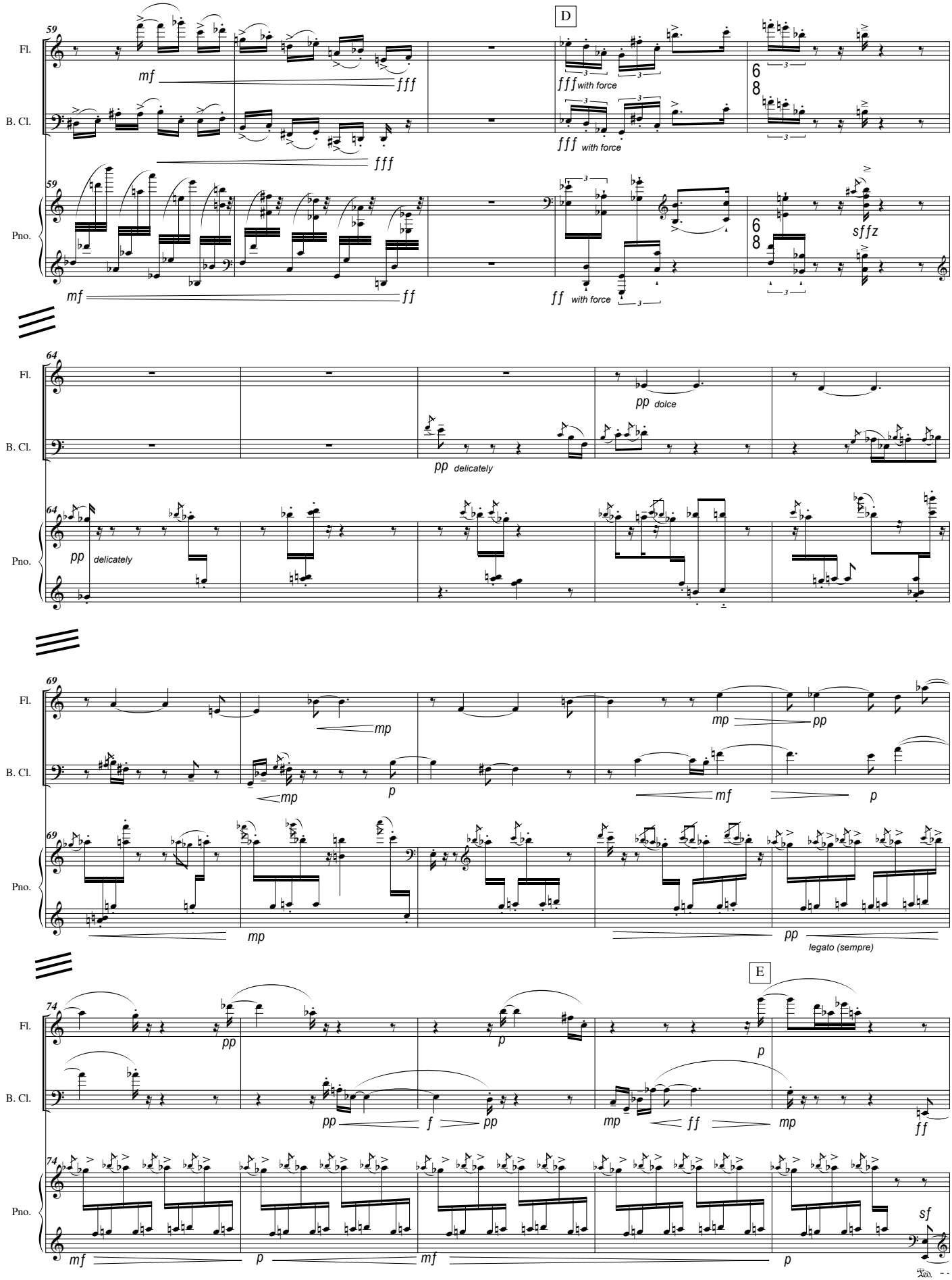

30
C
Fl.
B. Cl.
Pno.
35
D
40
45
delicate

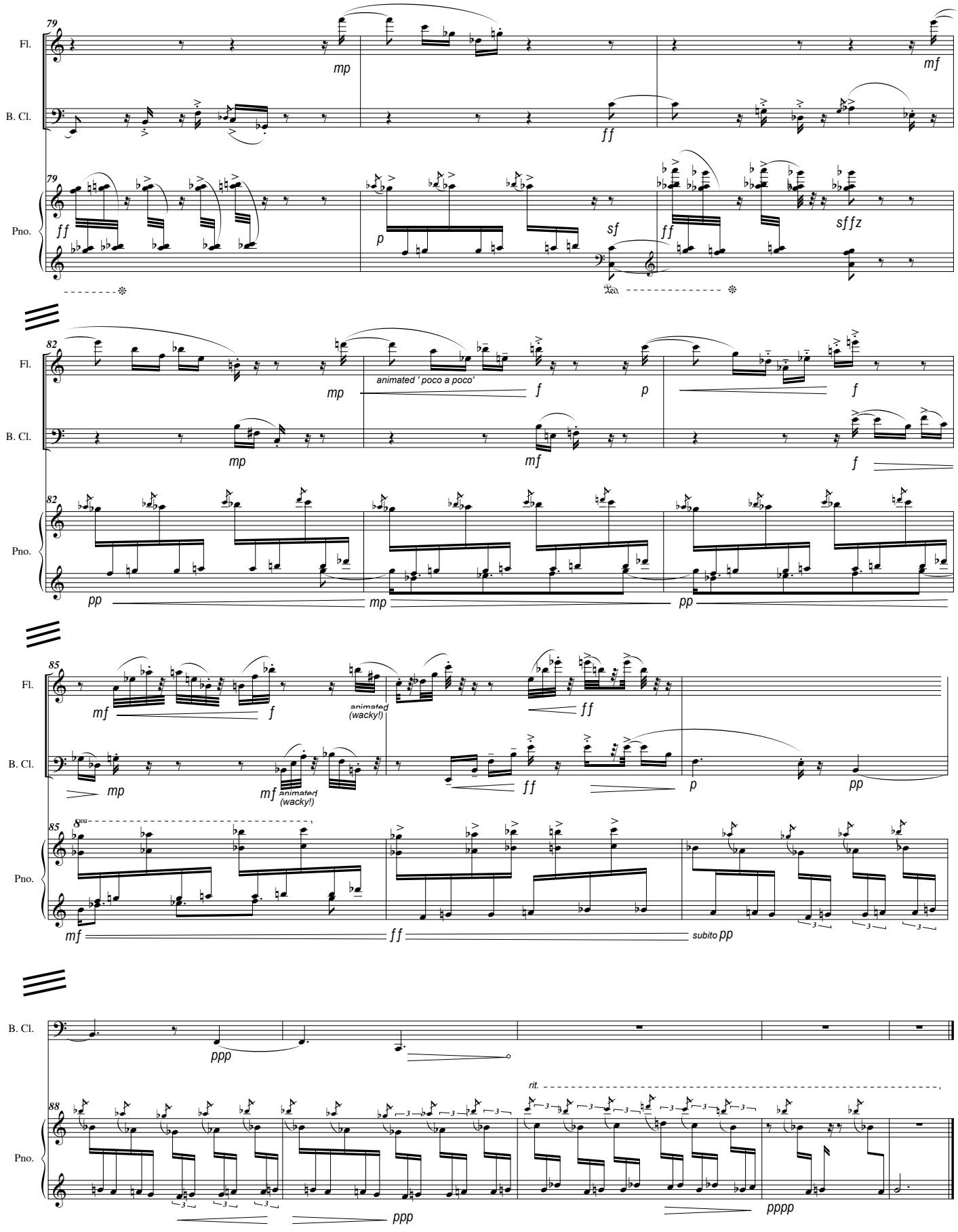

E
♩ = 55
52
Fl.
B. Cl.
Pno.
pp Tranquil
mp
ppp
58
4/8
63
rit.
mf
f
p

# II. Callosamia promethea



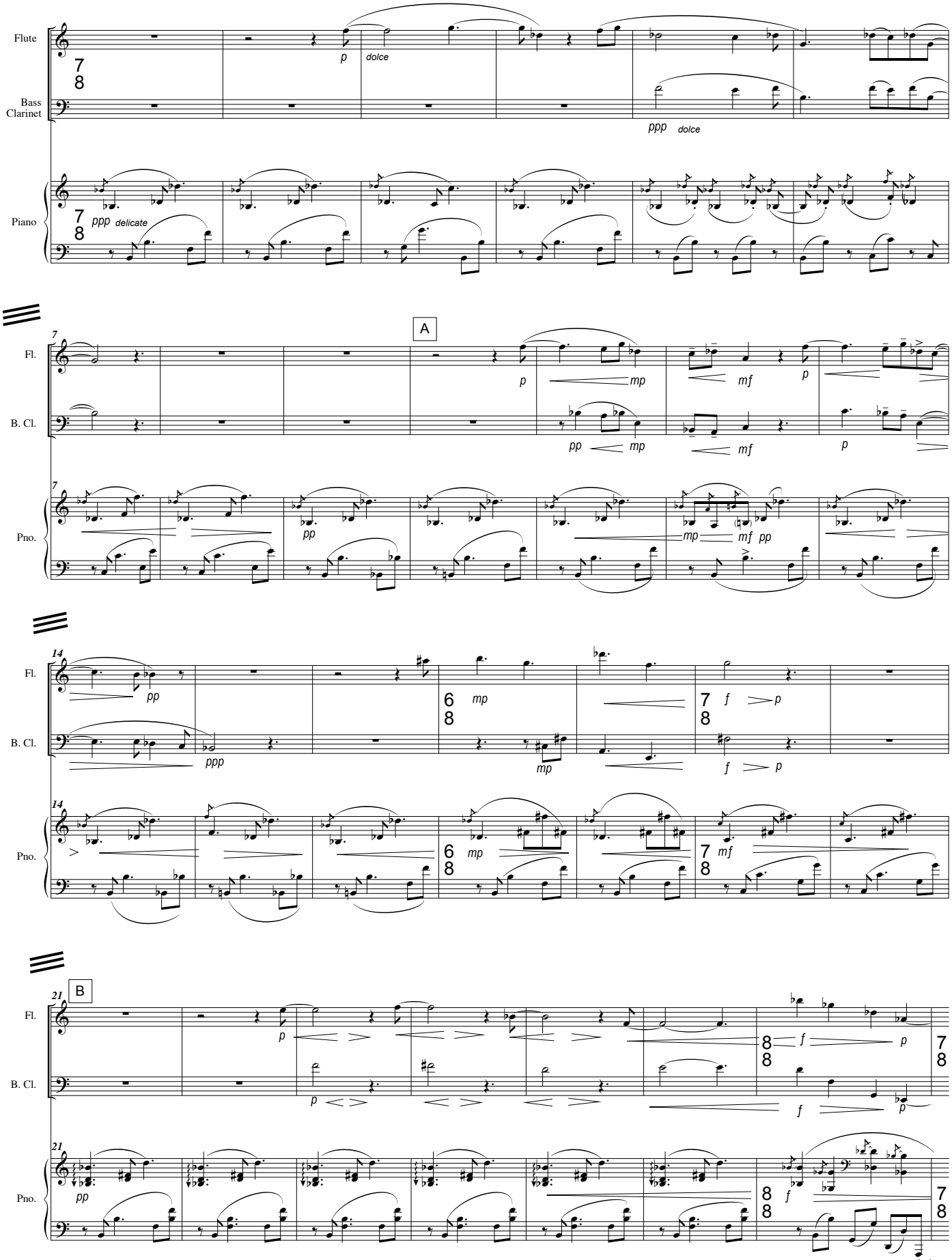

37
C
Fl.
B. Cl.
Pno.
mf
43
mf
f
animated
8va
49
mf
ff
54
mp
ff
p

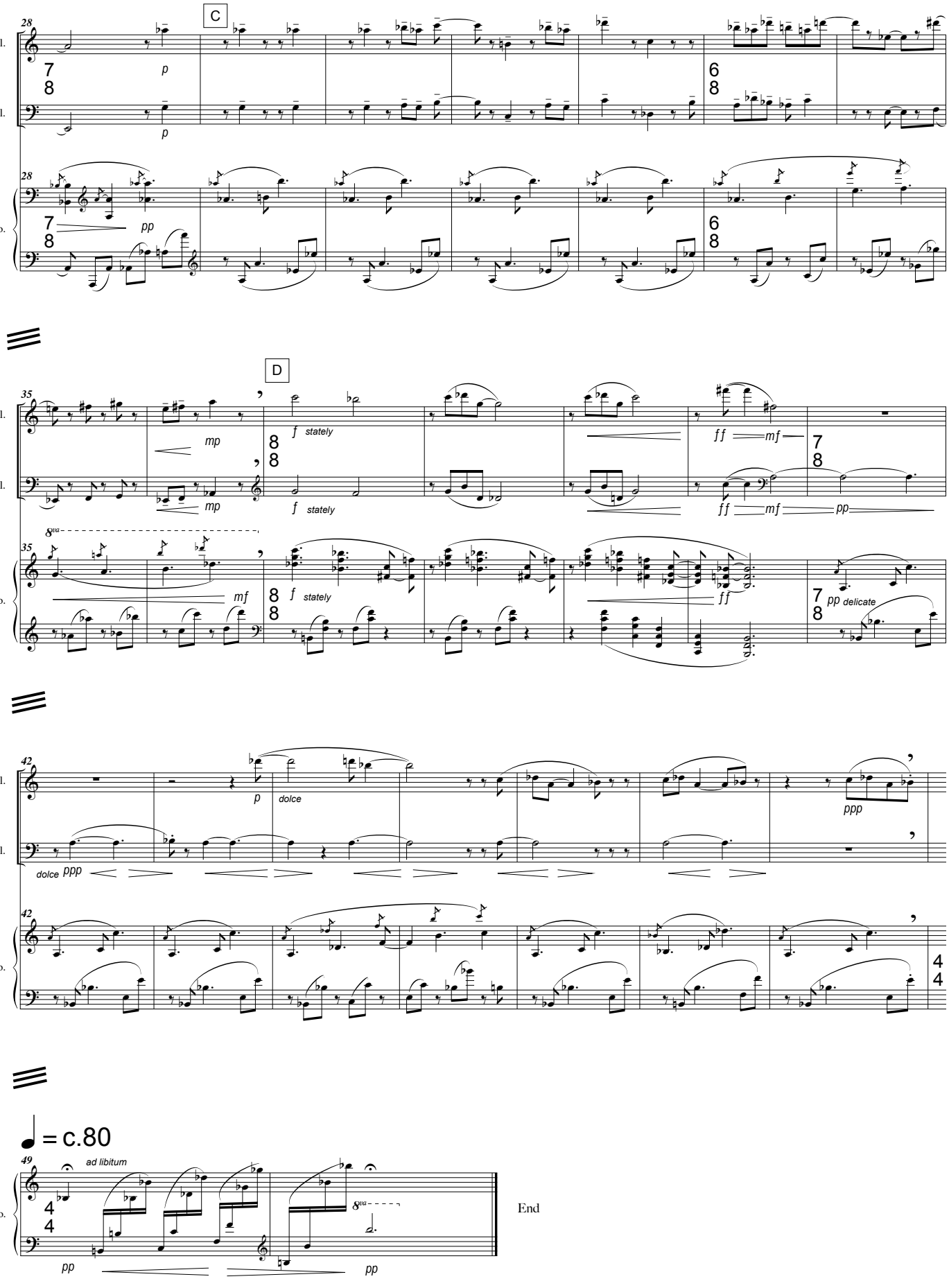

59
Fl.
B. Cl.
Pno.
mf
fff
D
fff with force
6/8
sffz
ff with force
64
pp dolce
pp delicately
69
mp
p
mf
pp
legato (sempre)
74
E
f
ff
sf


79
Fl.
B. Cl.
Pno.
mp
mf
ff
p
sf
sffz
82
animated ' poco a poco'
pp
85
animated
(wacky!)
subito pp
88
rit.
ppp
pppp

# III. Actias luna

♪=140




C
28
Fl.
B. Cl.
Pno.
p
pp
D
35
mp
f stately
ff
mf
pp
8va
pp delicate
42
dolce
ppp
4
4
= c.80
49
ad libitum
End

# Catalyst or Filament

for harp, harmonium and celesta

Score

Drew Hammond

2006

# Catalyst or Filament

2006

Score

-Accidentals affect only the notes before which thy are placed, except in cases of repeated notes.

-All tremolos are to be measured except where marked " trem" (harmonium typically.)

-Performance time is approximately 6 minutes.

Preferred positioning:
(Harmonium and Celesta are to be turned inward slighfly)

Harp

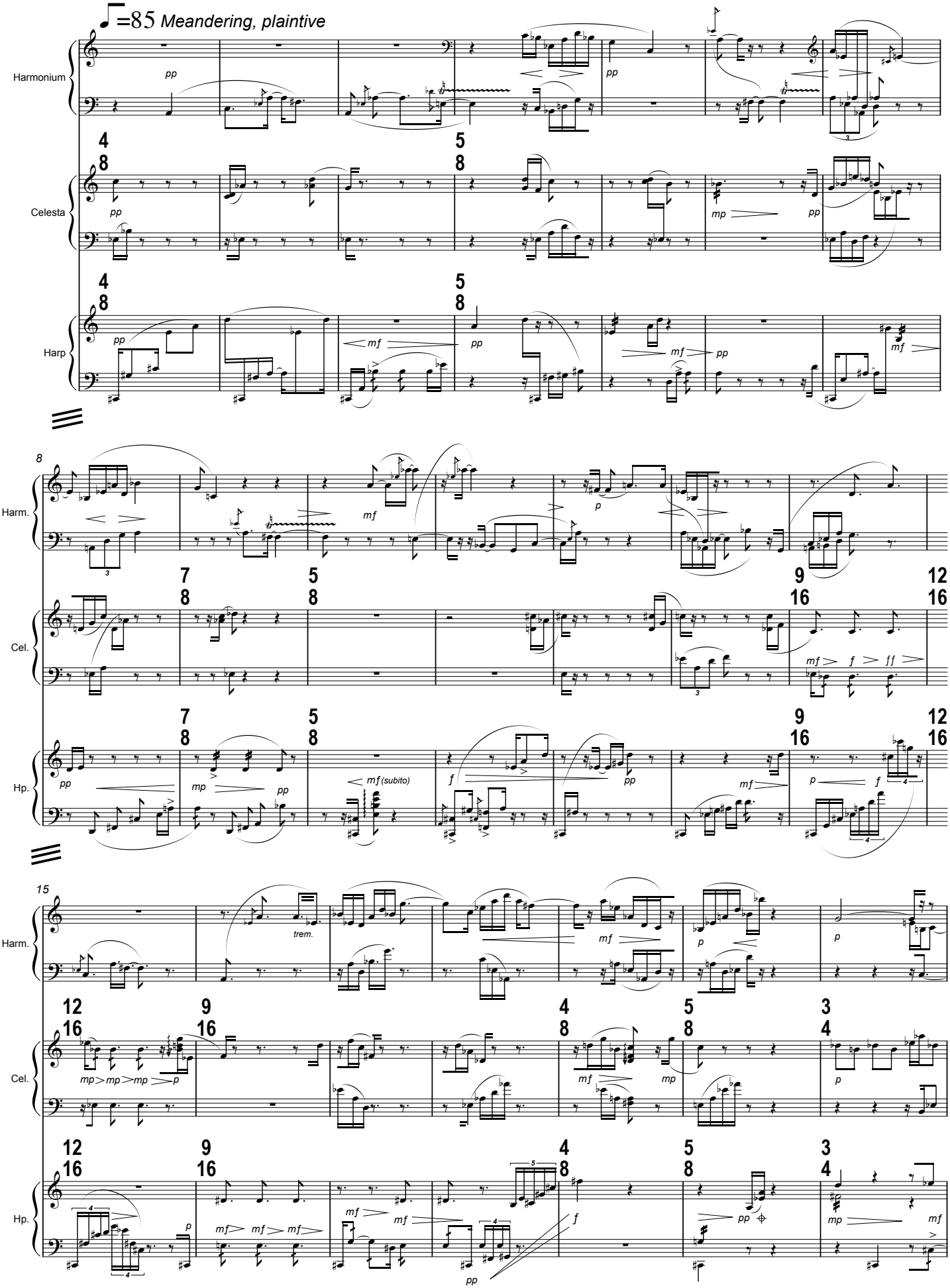
Harmonium Celesta

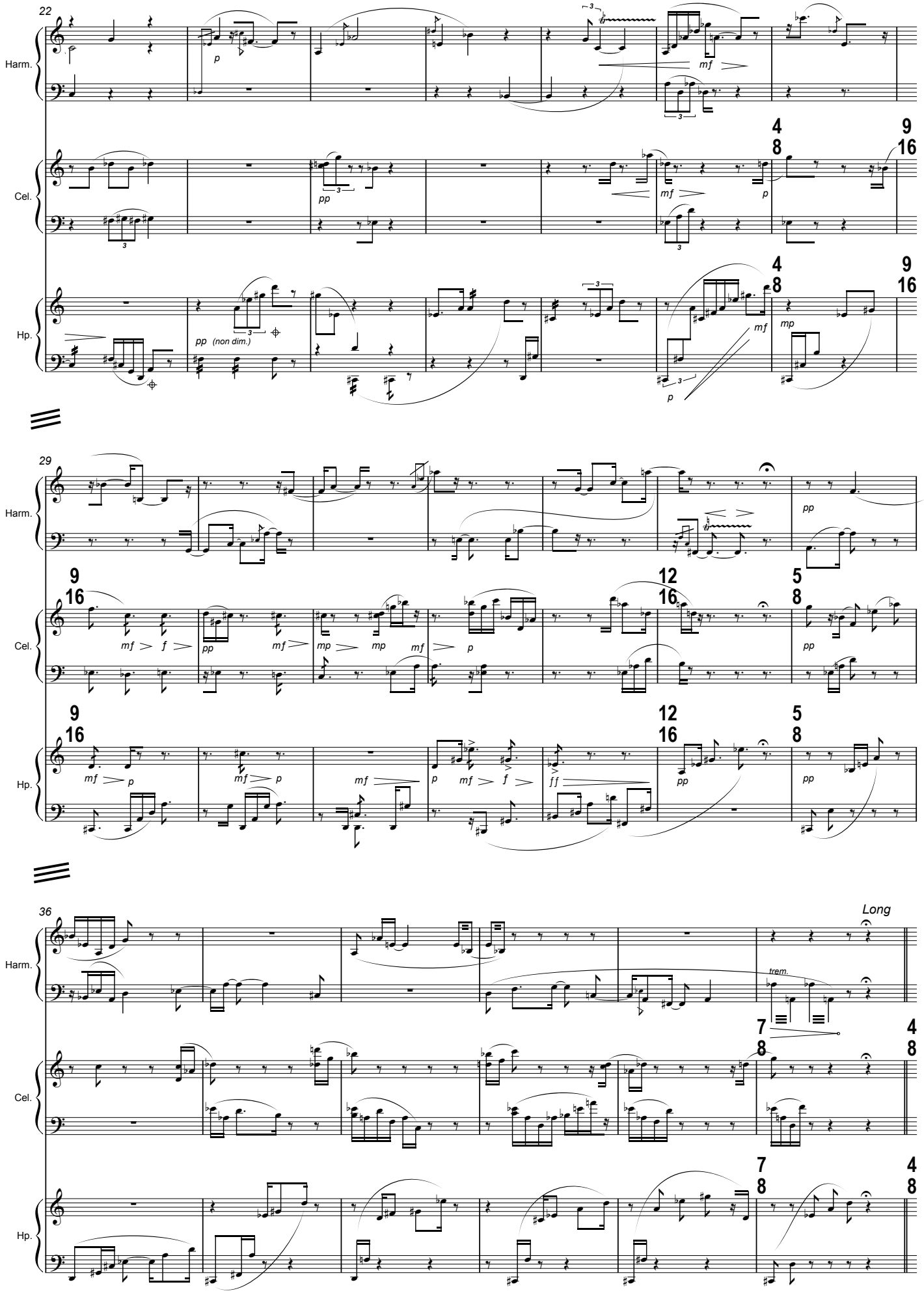
(Audience)

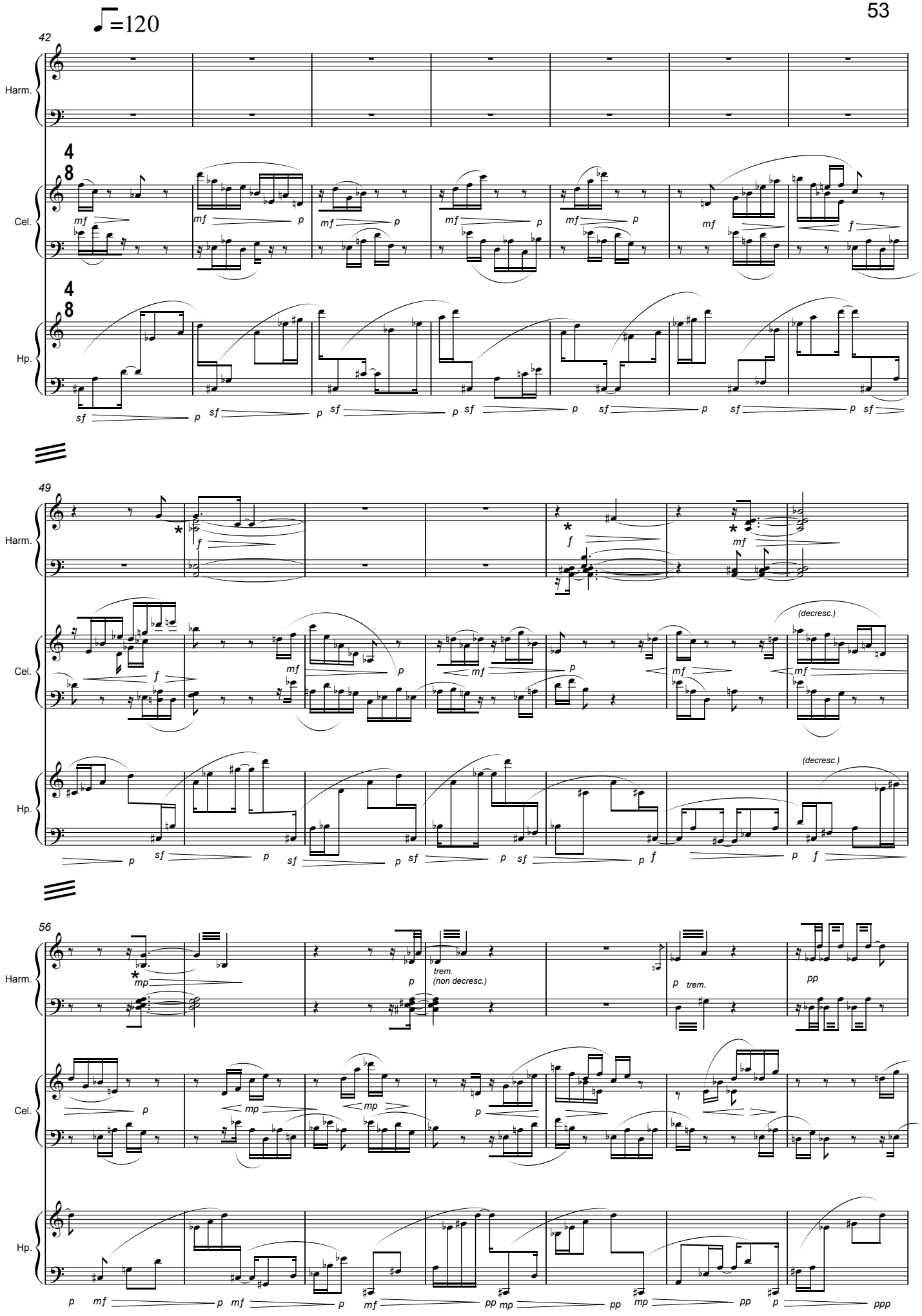
# Catalyst or Filament

*for harmonium celesta and harp*

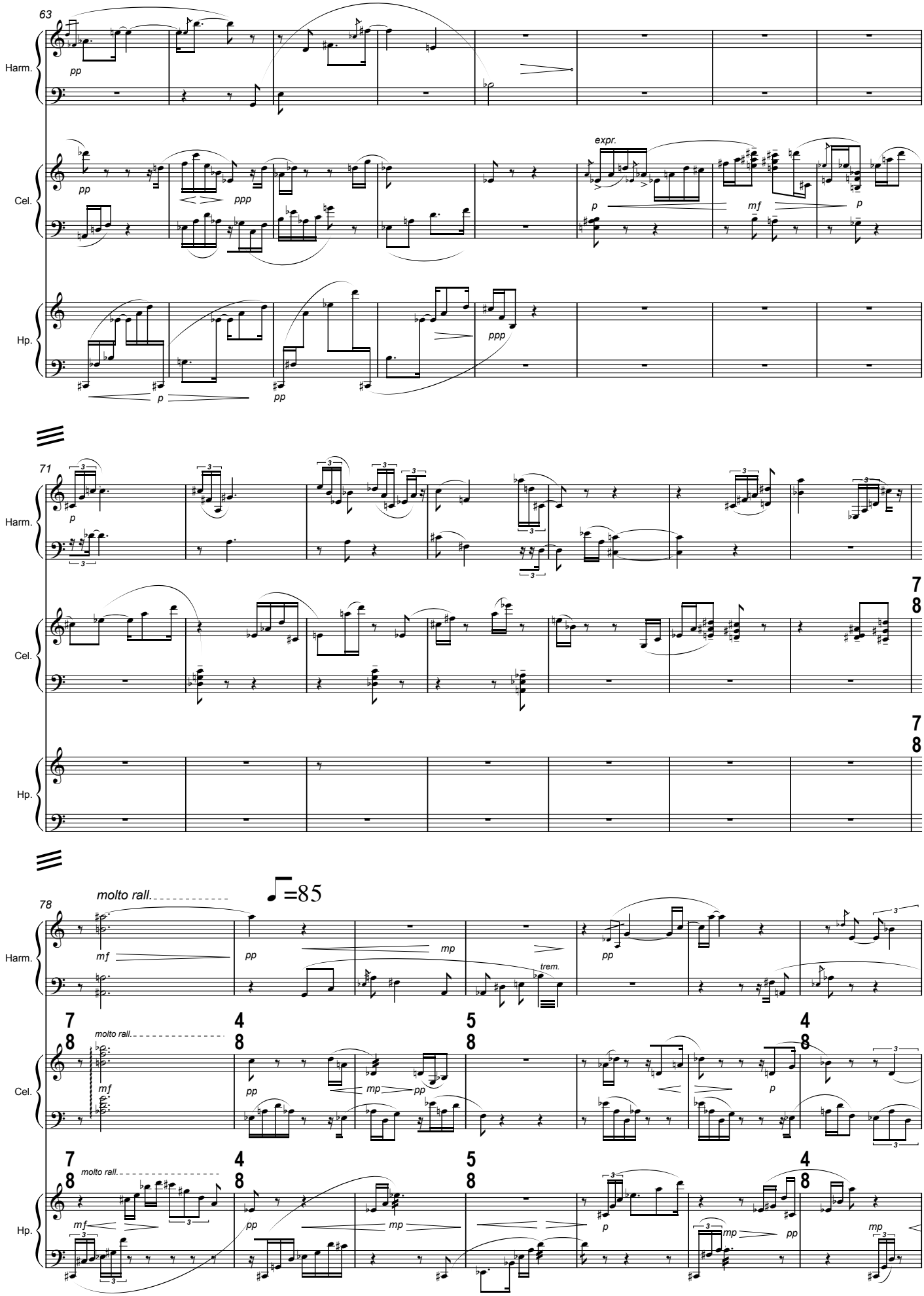
Drew Hammond 2006

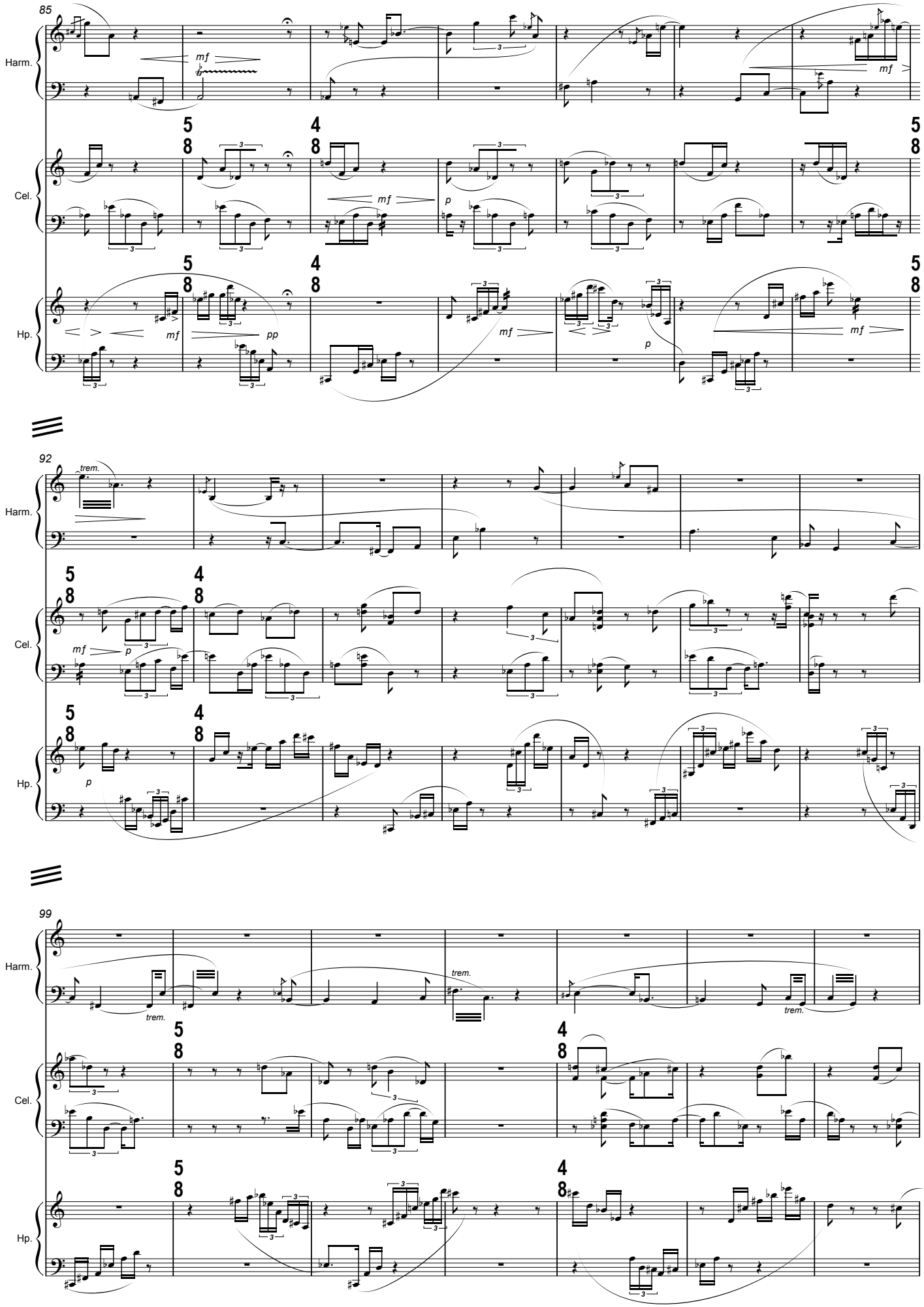


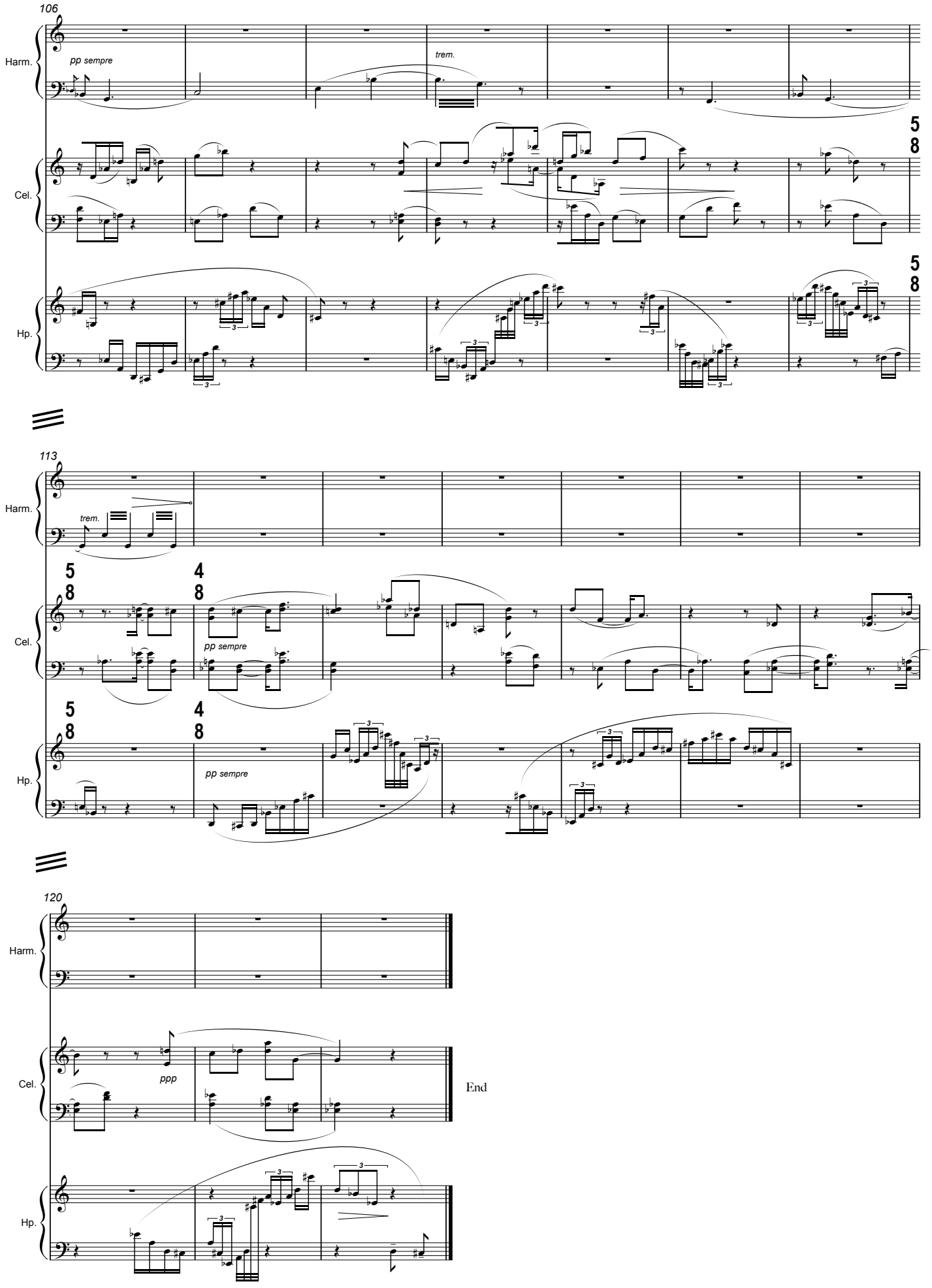

22
Harm.
Cel.
Hp.
p
mf
pp
mf
p
4/8
9/16
pp (non dim.)
mf
mp
p
29
Harm.
Cel.
Hp.
pp
9/16
mf f
pp mf
mp mp mf
p
12/16
5/8
pp
mf p
mf p
mf
p mf f
ff
36
Long
Harm.
Cel.
Hp.
trem.
7/8
4/8




* press both pedals and hold allowing harmonium to empty the air from its bellows


63
Harm.
Cel.
Hp.
pp
ppp
expr.
p
mf
71
7/8
78
molto rall.
♩=85
4/8
5/8
trem.


85
Harm.
Cel.
Hp.
mf
mf
5/8
4/8
5/8
mf
p
mf
mf
pp
mf
p
mf
92
trem.
Harm.
Cel.
Hp.
5/8
4/8
mf
p
p
99
Harm.
Cel.
Hp.
trem.
trem.
trem.
5/8
4/8
5/8
4/8


106
Harm.
pp sempre
trem.
Cel.
Hp.
5
8
113
Harm.
trem.
5
8
4
8
Cel.
pp sempre
Hp.
pp sempre
120
Harm.
Cel.
ppp
End
Hp.

# Twister Season

*for vibraphone, marimba, two pianos,*
*cello and double bass*

Score

Drew Hammond

2006

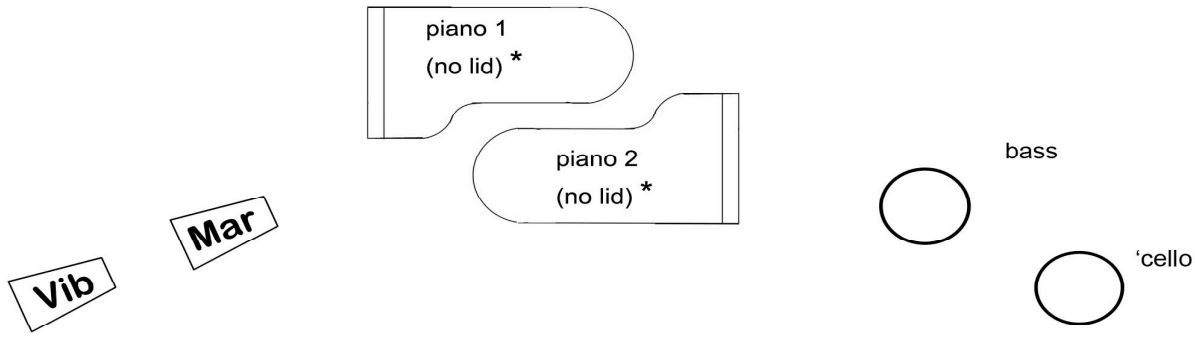
# Twister Season

for vibraphone, marimba, 2 pianos, cello and bass

## Score

-Metronome markings are for general orientation only.
-Time signatures are for orientation and coordination. They do not indicate the phrase or rhythmic structures of the music.
-Accidentals affect only the notes before which they appear, except in the case of obvious repeats.
-Vertical dotted lines are intended to provide a director/conductor with guidelines for coordinating and orchestrating the parts.
-Performance time is approximately 11 minutes.

Suggested Positions



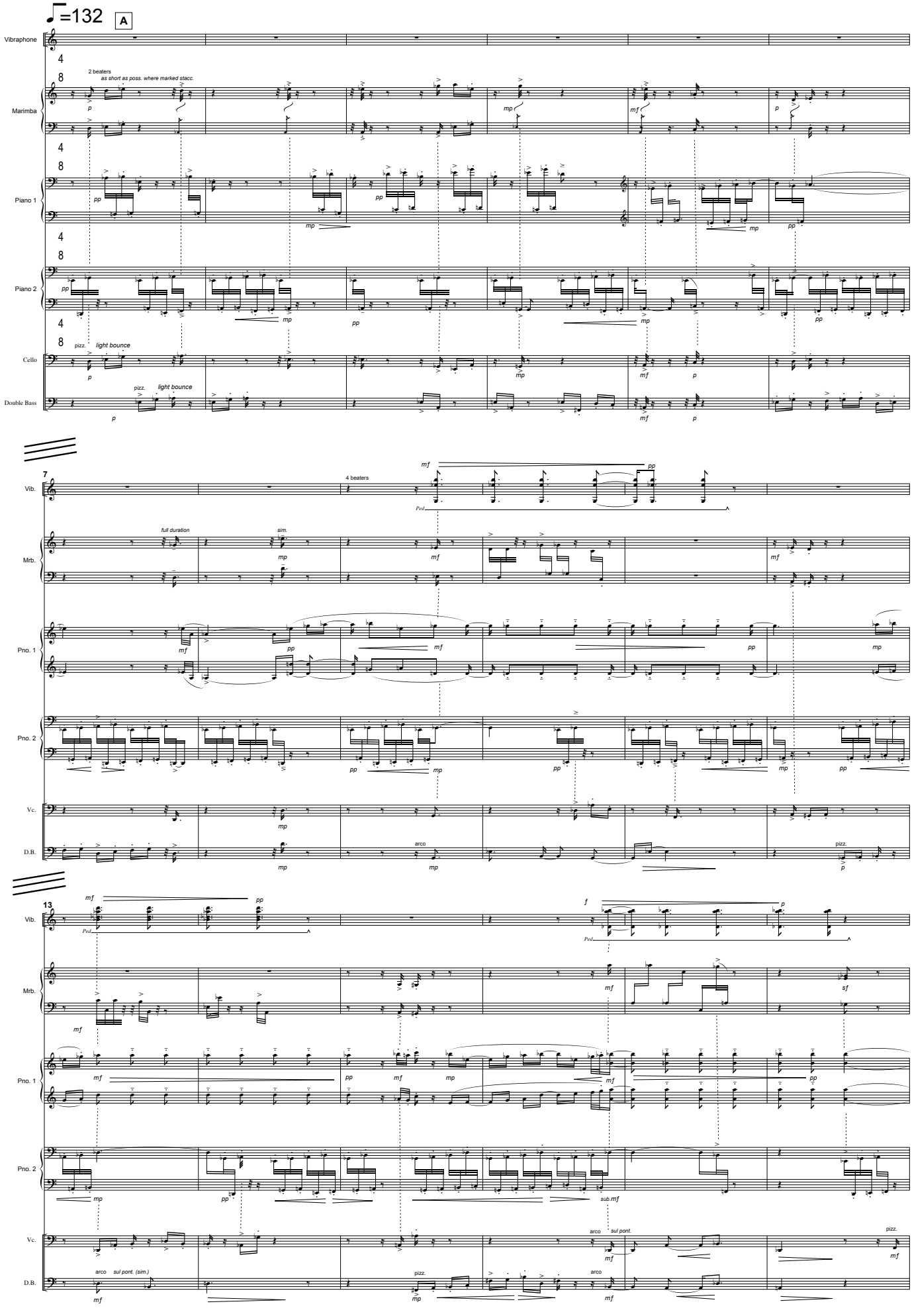

** If possible.*

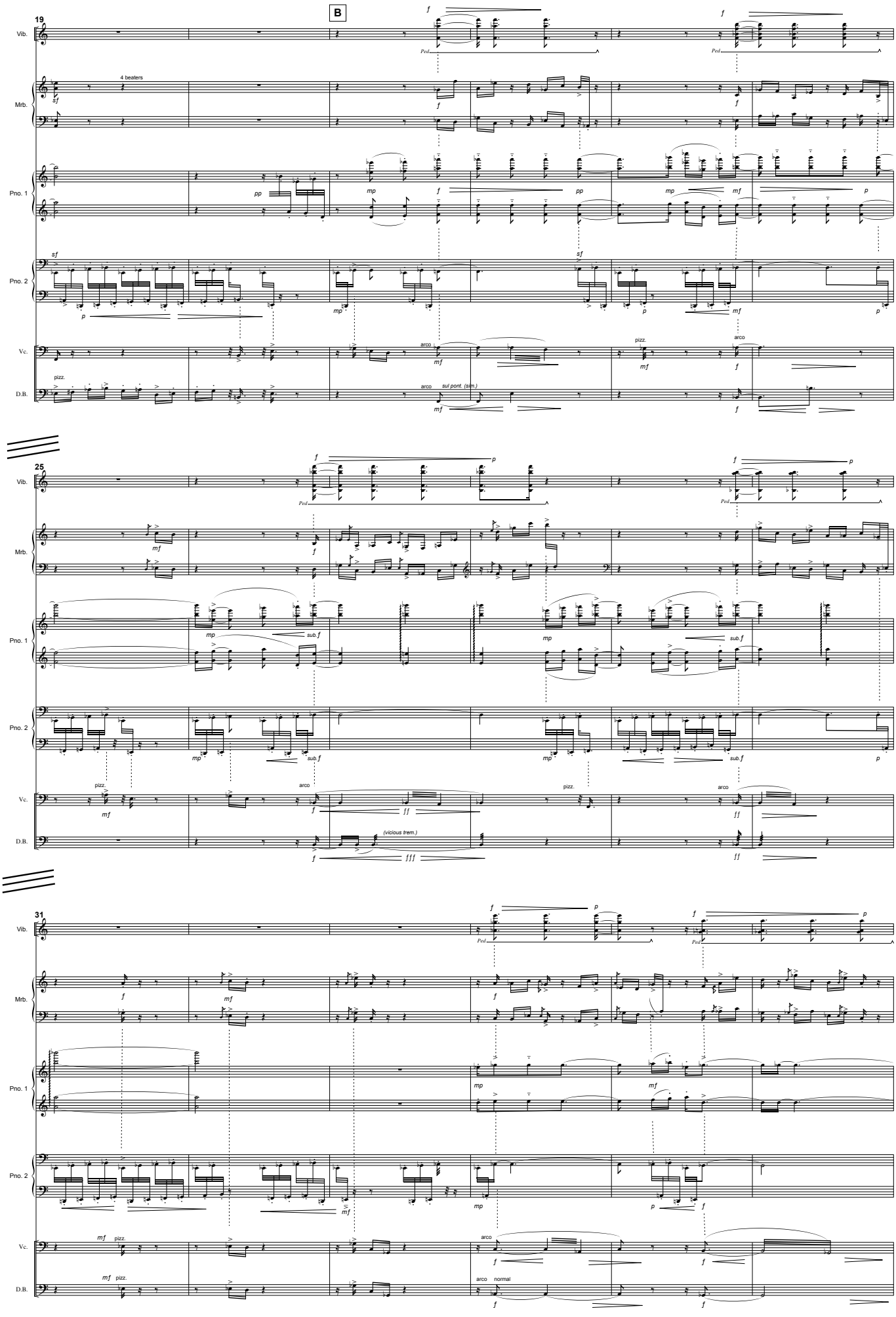
# Twister Season

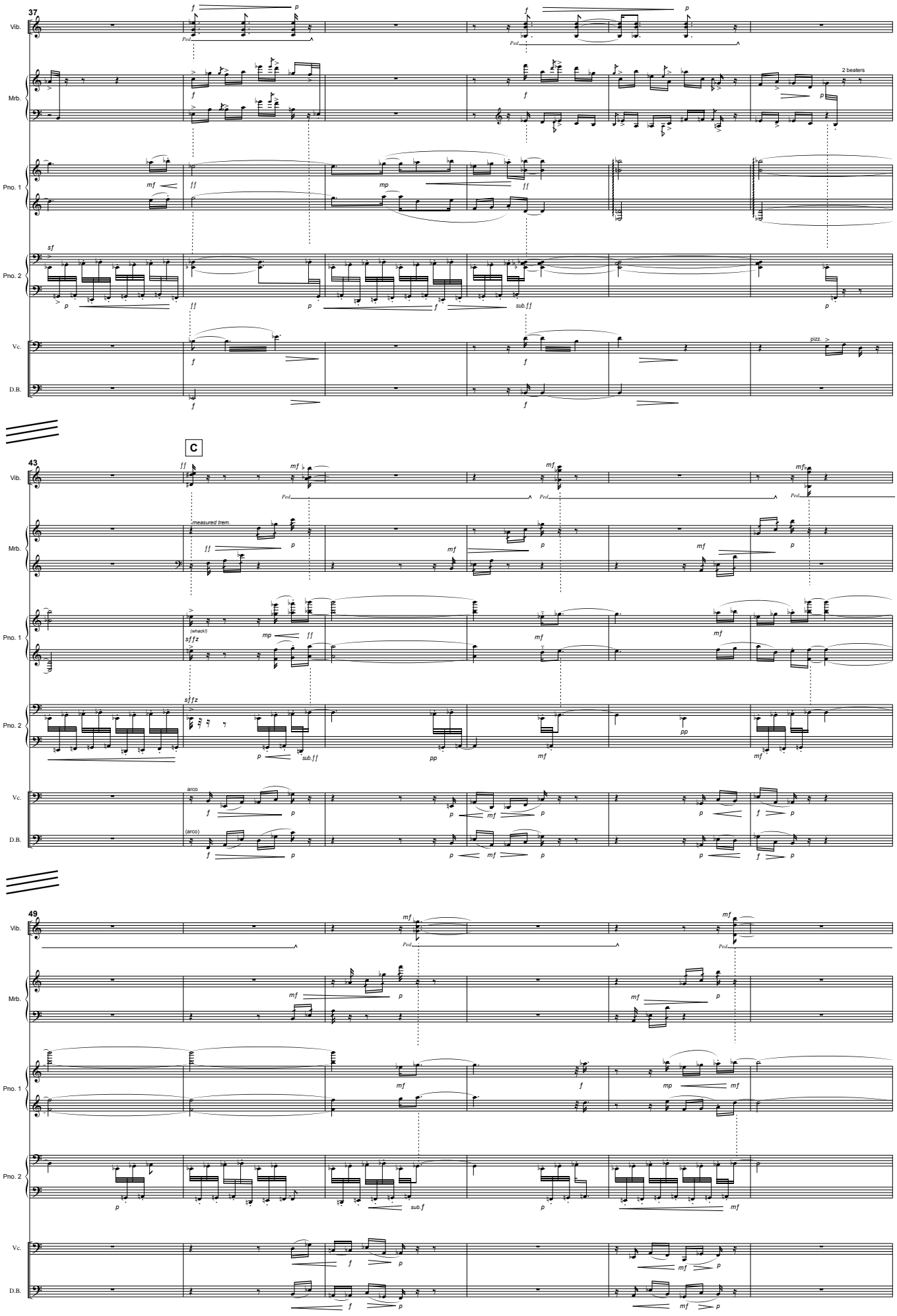
Drew Hammond

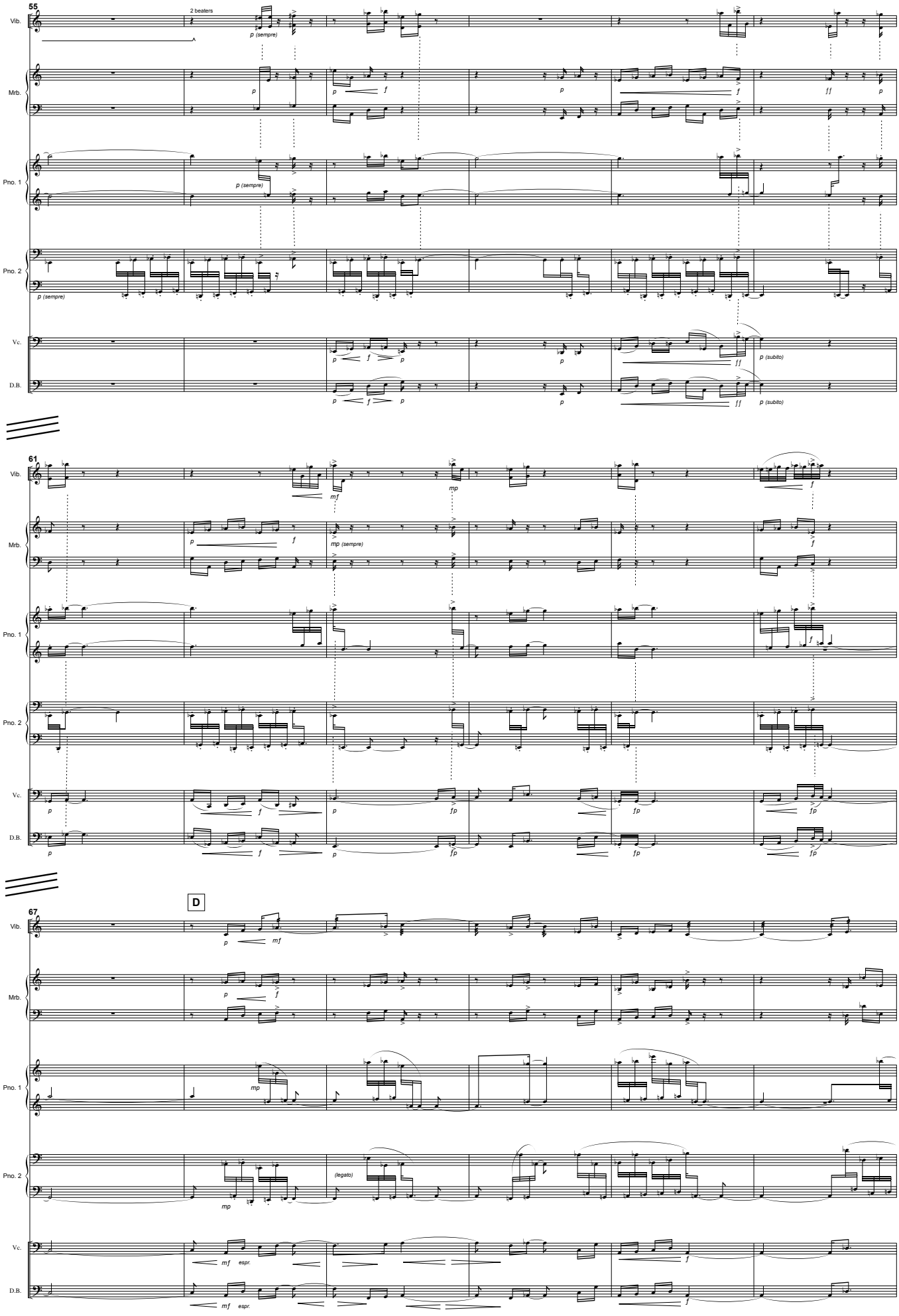
2006

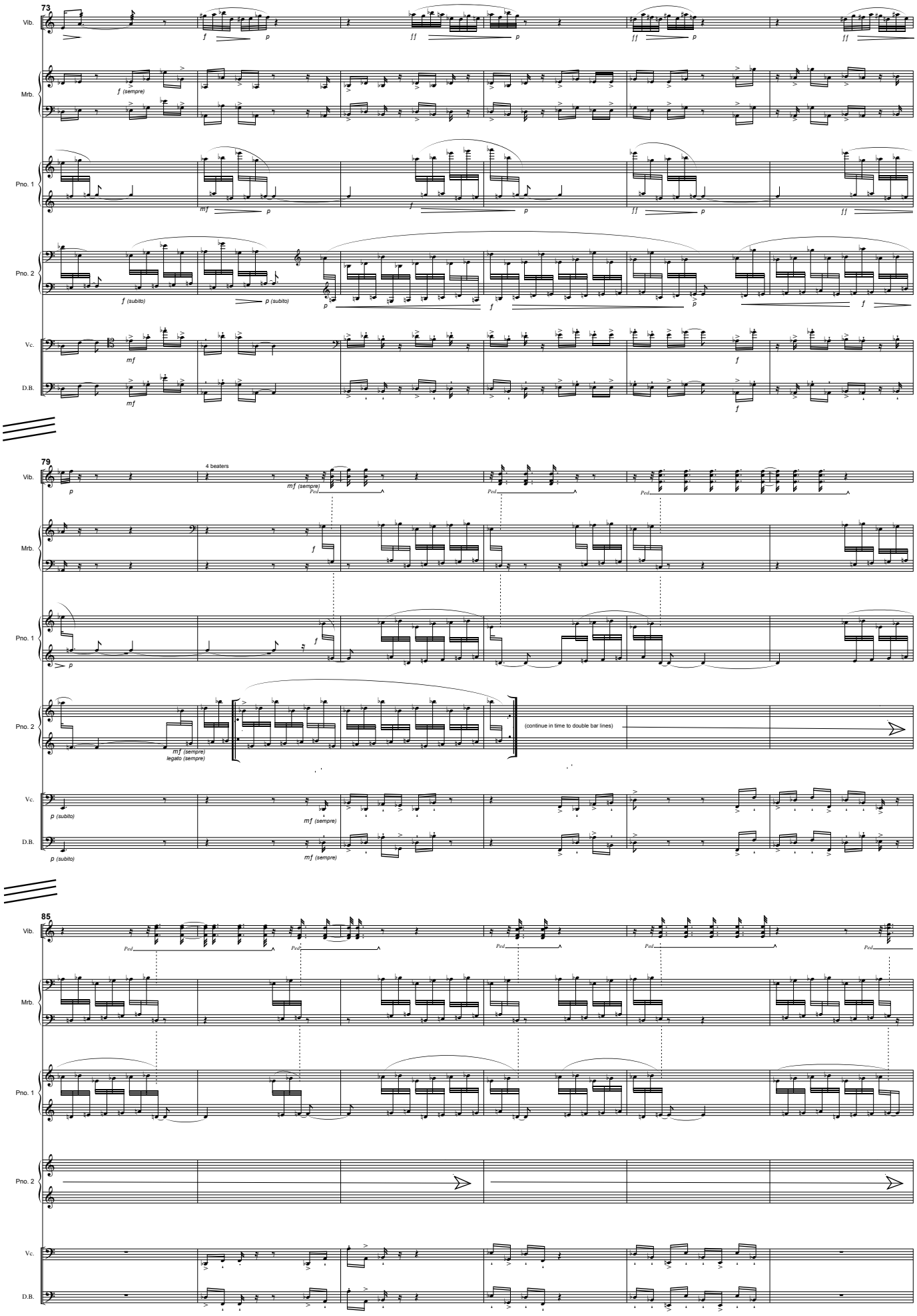


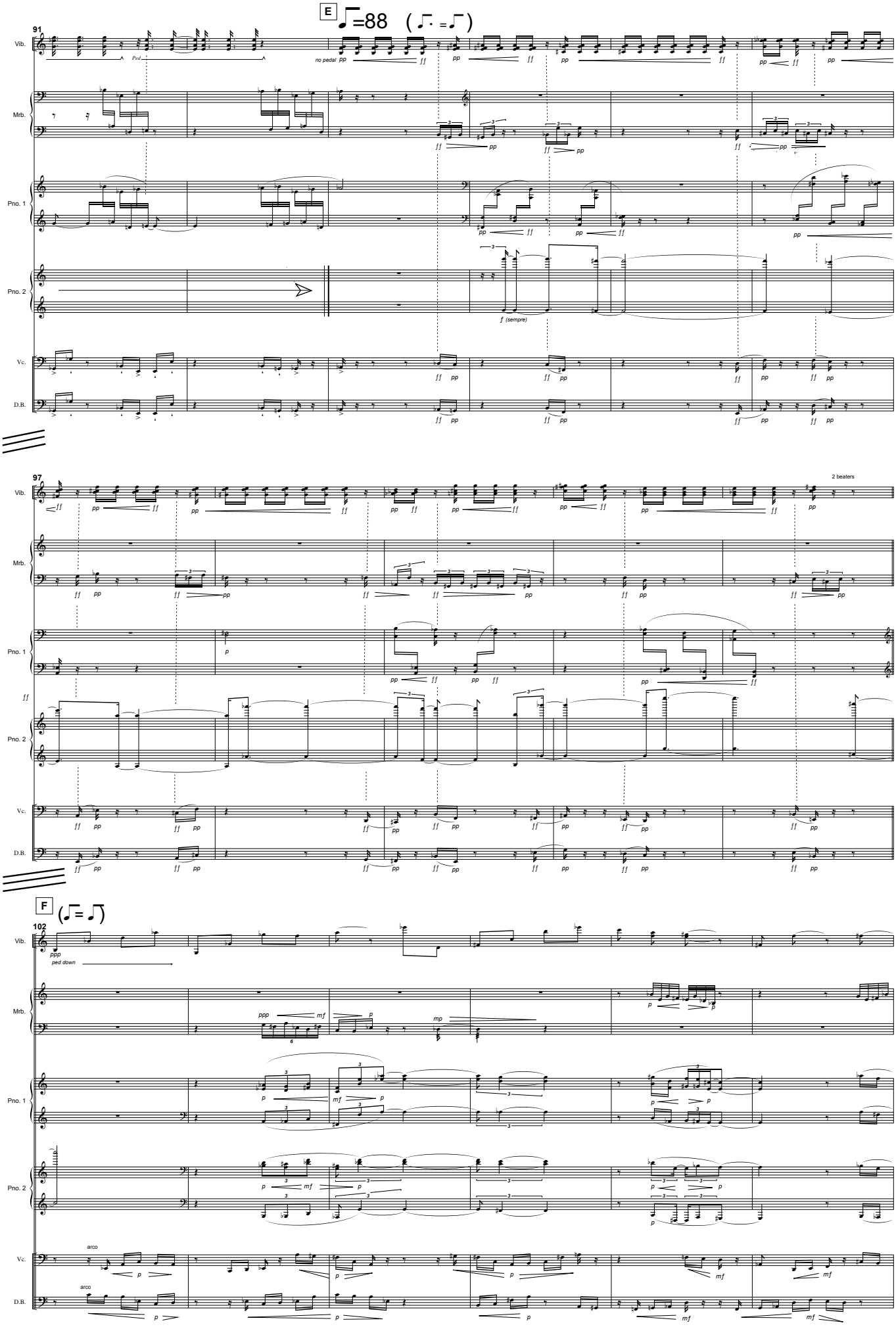


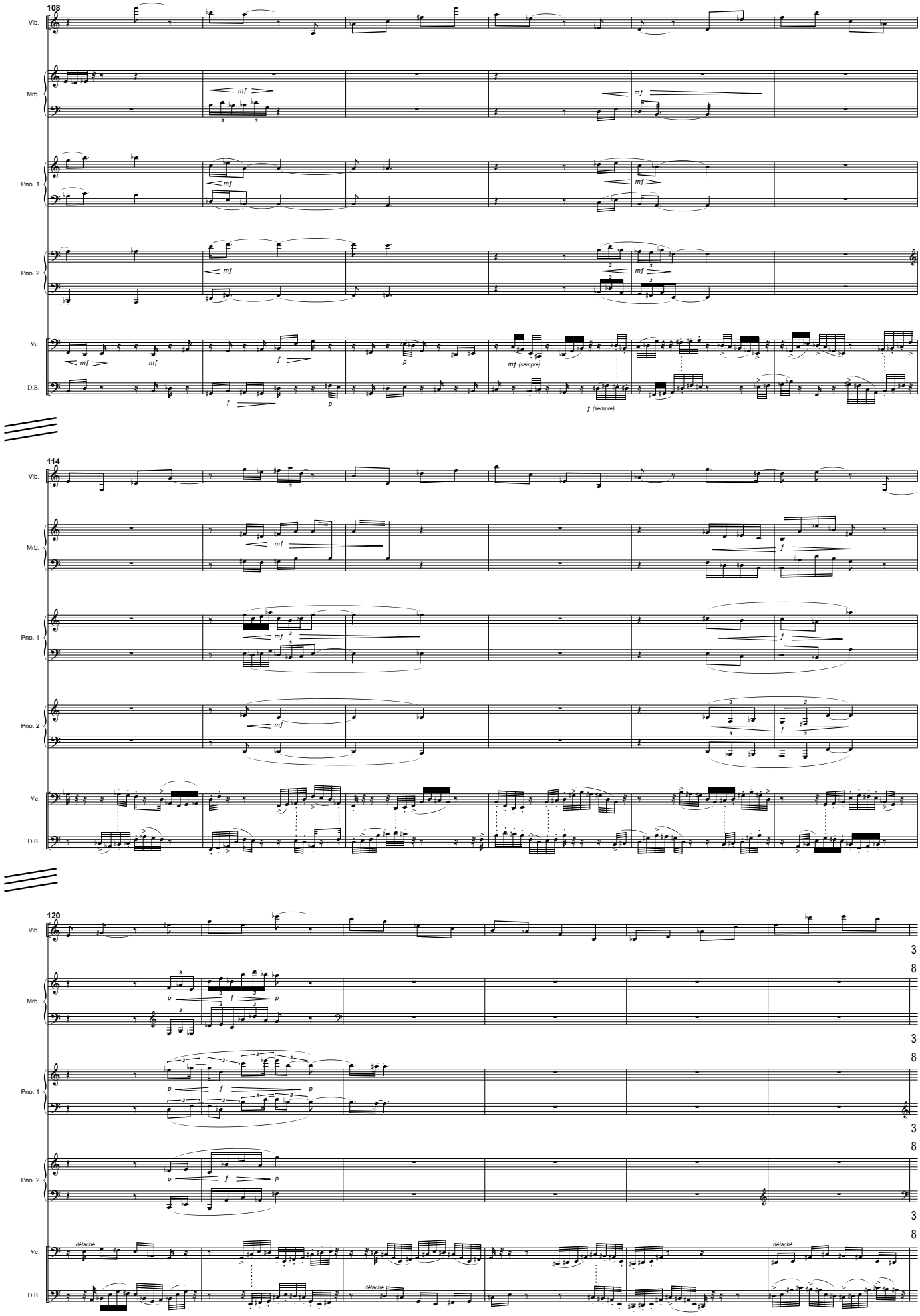

19
B
Vib.
Mrb.
4 beaters
Pno. 1
Pno. 2
Vc.
D.B.
pizz.
arco
sul pont. (sim.)
25
(vicious trem.)
31
normal

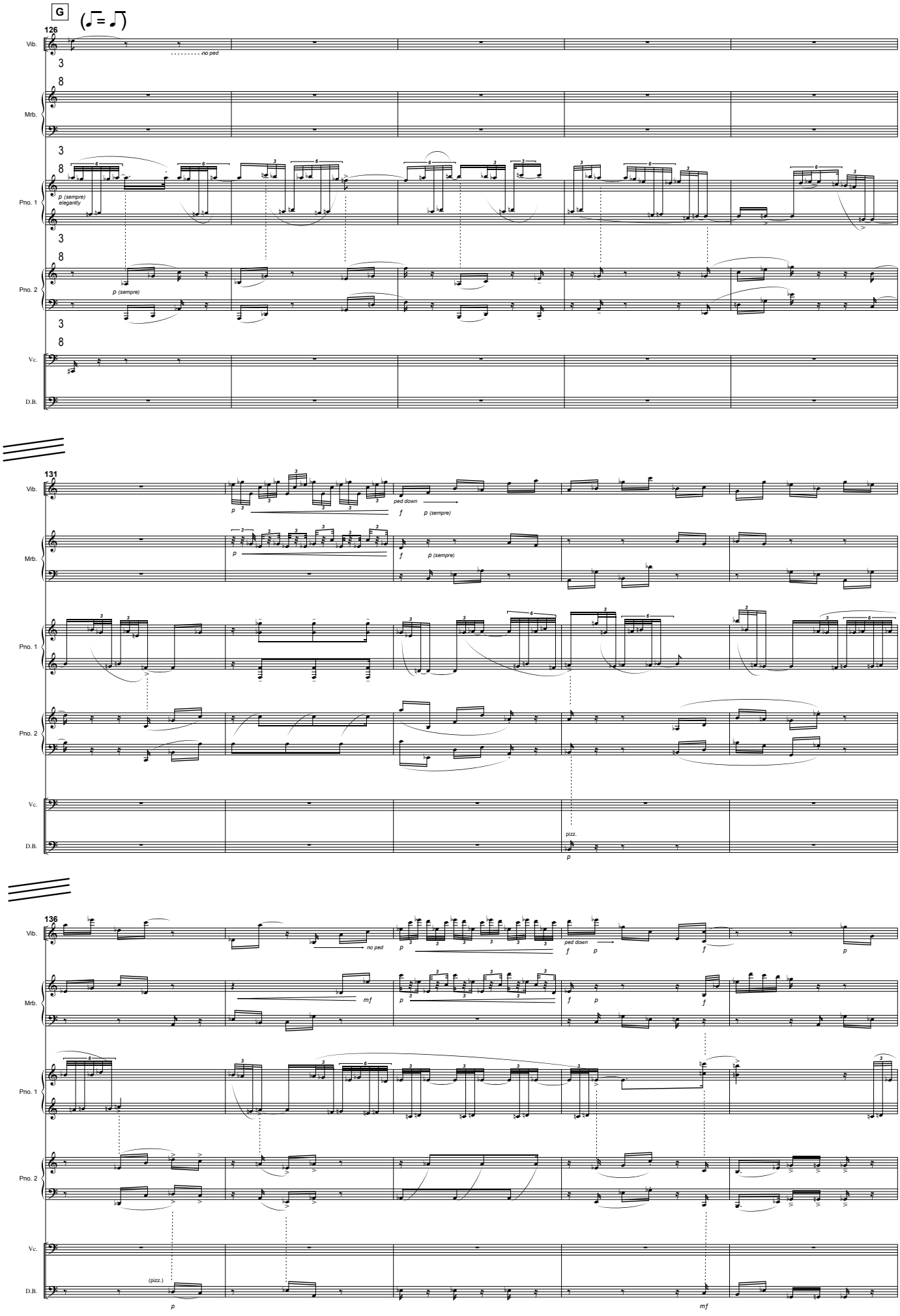

37
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
2 beaters
pizz.
C
43
measured trem.
(whack!)
arco
(arco)
49
sub.f

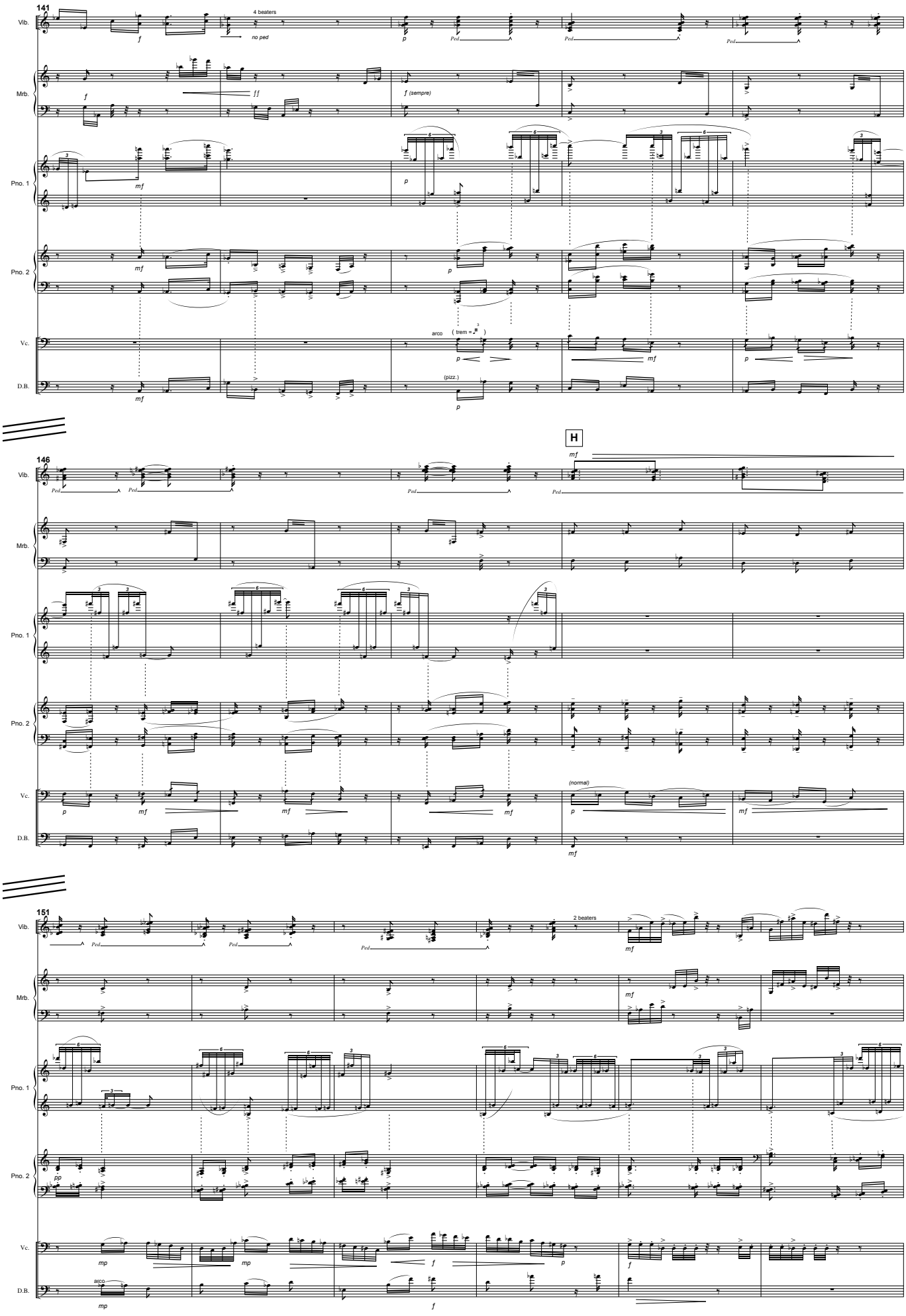

55
2 beaters
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
p (sempre)
p (subito)
61
mf
mp
mp (sempre)
fp
D
67
mf espr.
(legato)

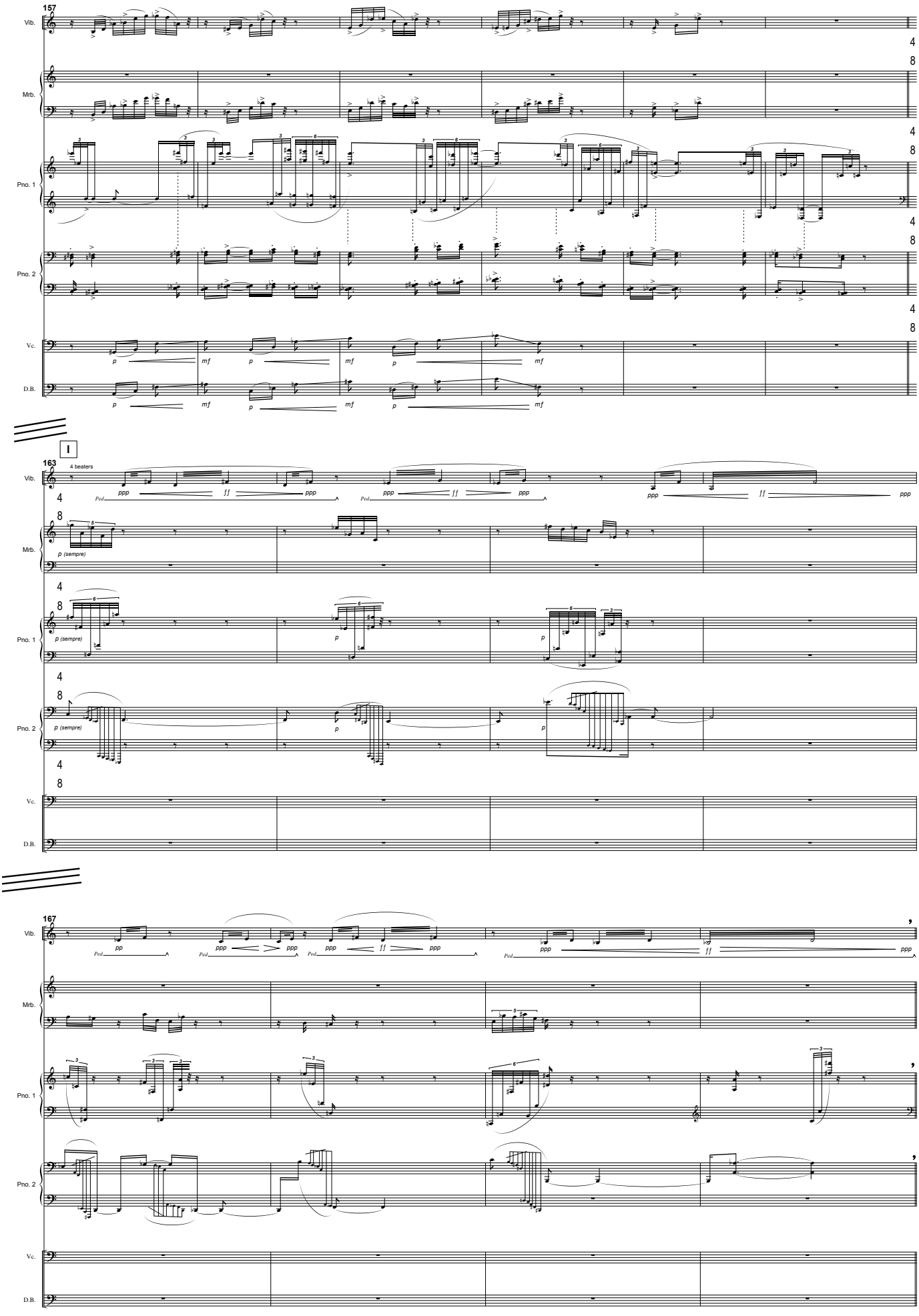

73
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
f (sempre)
mf
p
f
ff
f (subito)
p (subito)
79
4 beaters
mf (sempre)
Ped
(continue in time to double bar lines)
mf (sempre)
legato (sempre)
85

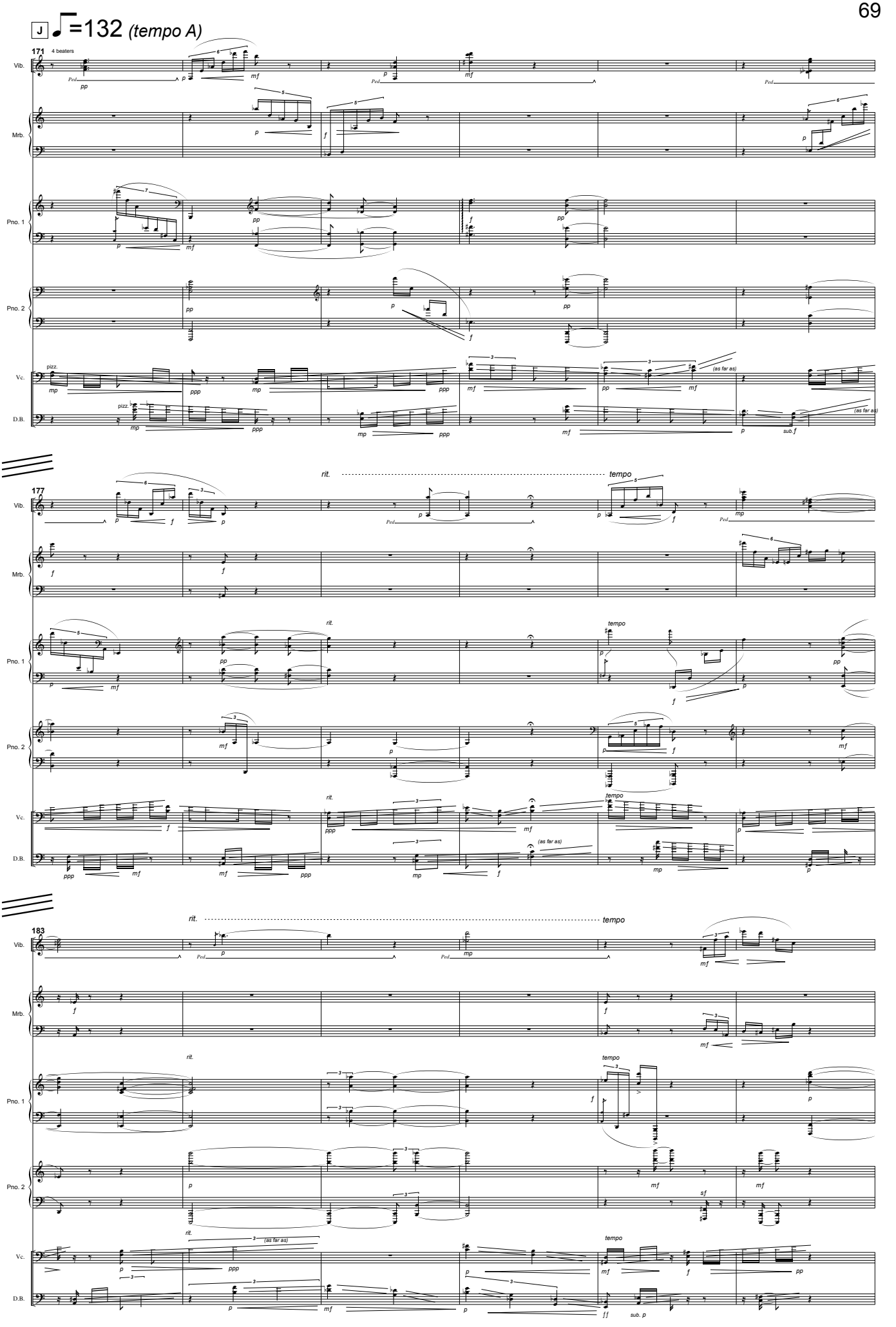

E
=88
91
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
no pedal
97
2 beaters
F
102
ped down
arco

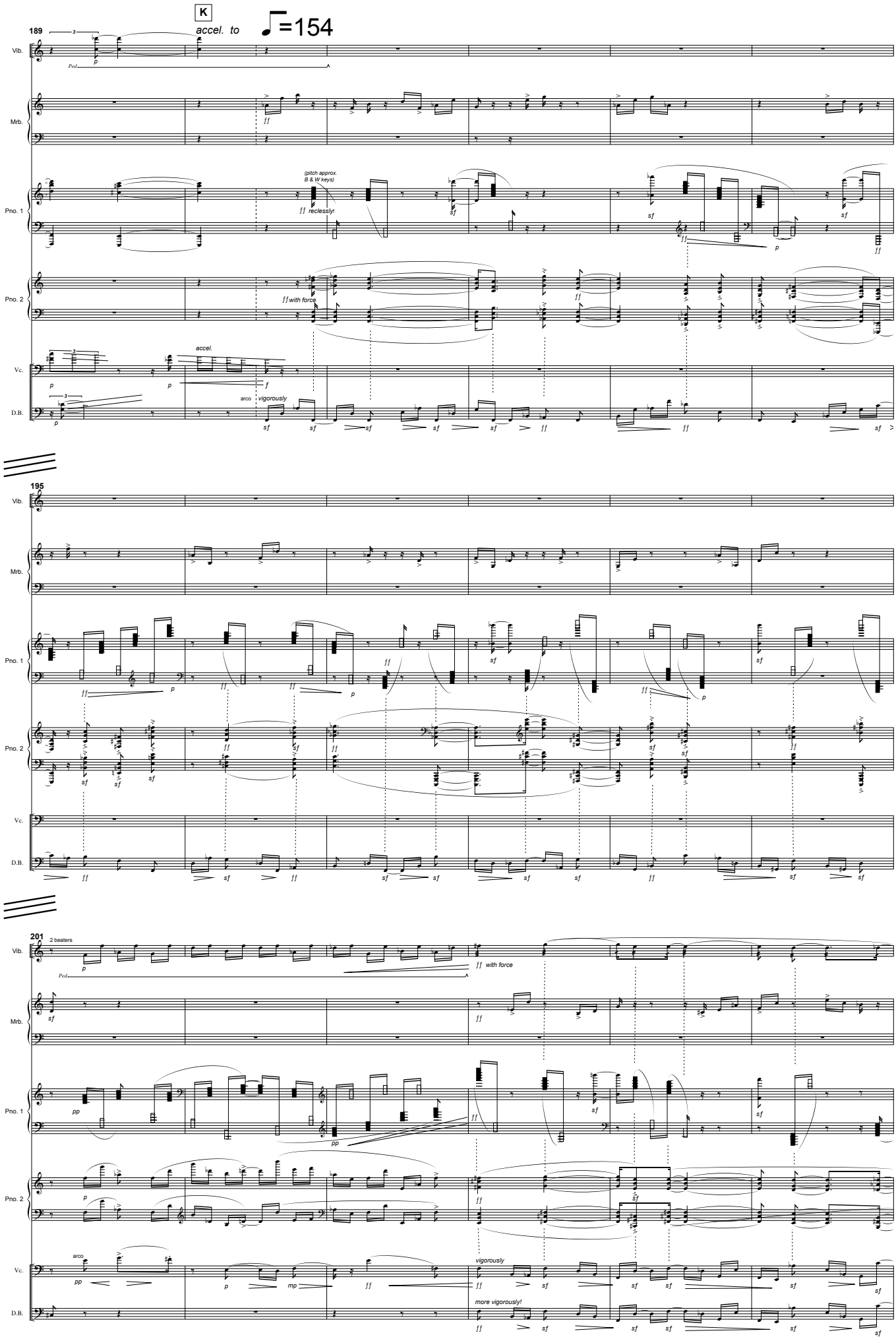

108
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
mf
f
p
mf (sempre)
f (sempre)
114
120
détaché

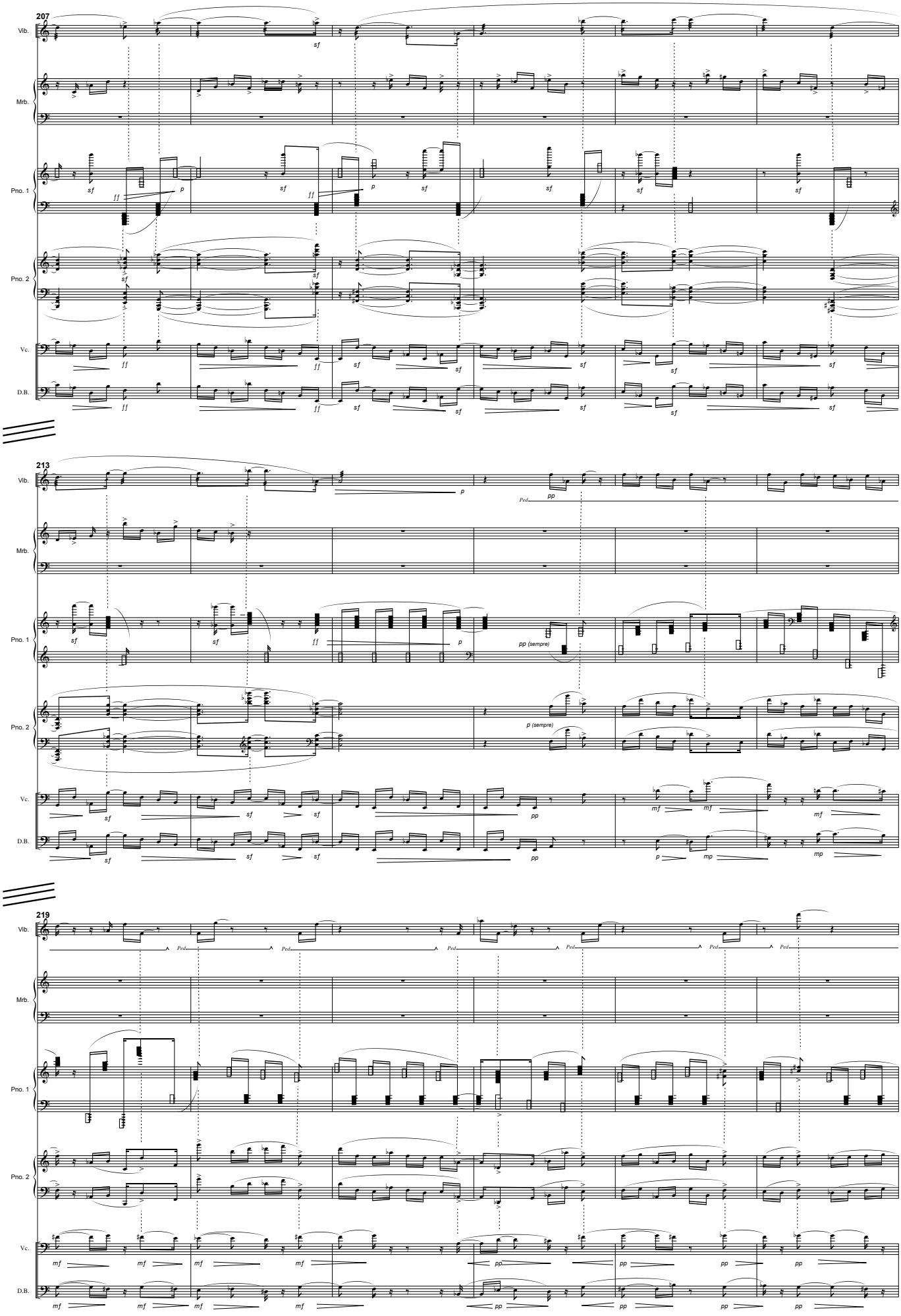

G
126
Vib.
no ped
Mrb.
Pno. 1
p (sempre)
elegantly
Pno. 2
p (sempre)
Vc.
D.B.
131
ped down
f
p (sempre)
pizz.
136
no ped
mf
(pizz.)

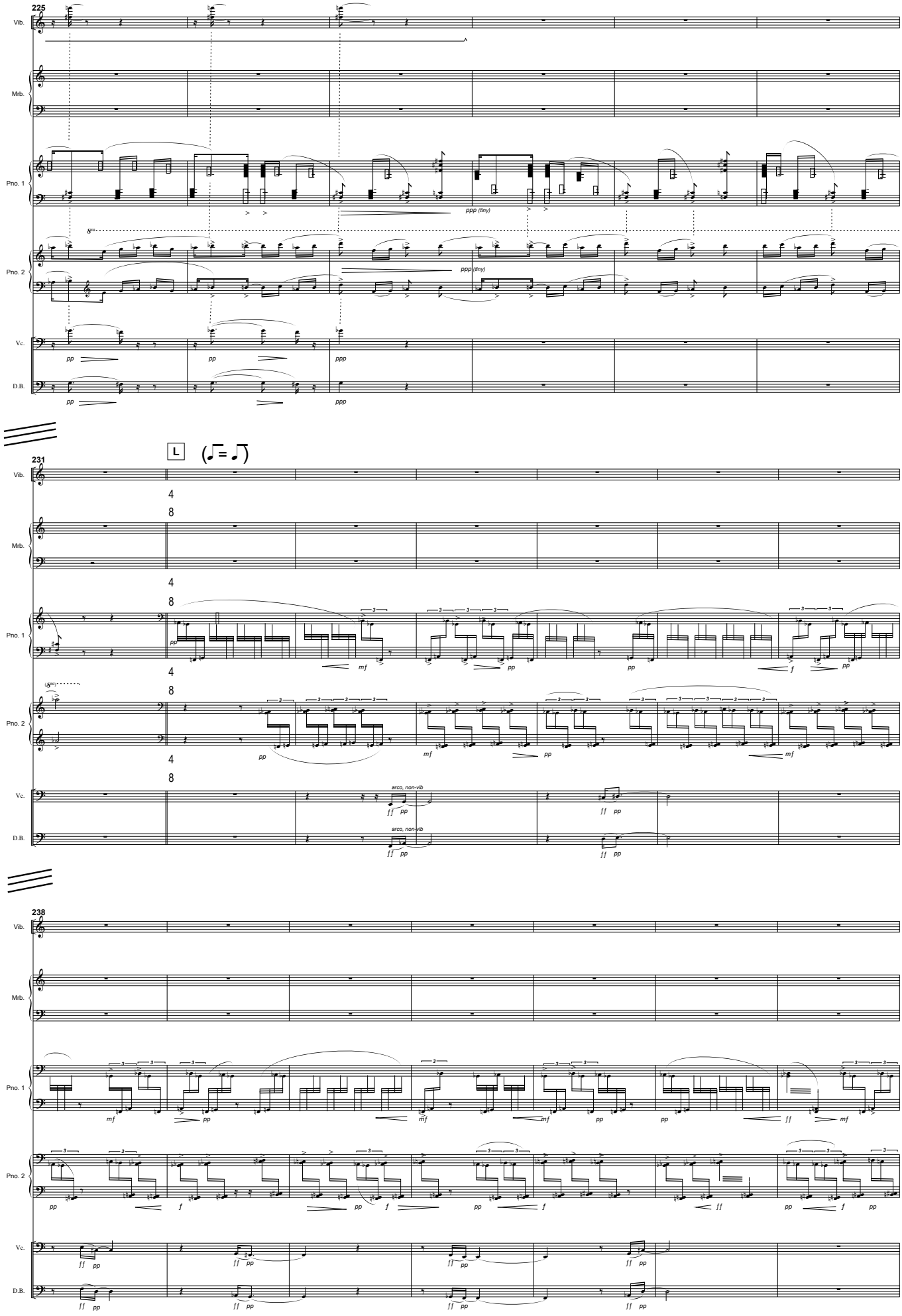

141
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
4 beaters
no ped
f (sempre)
arco
( trem = 3 )
(pizz.)
H
146
(normal)
151
2 beaters
pp
mp
arco

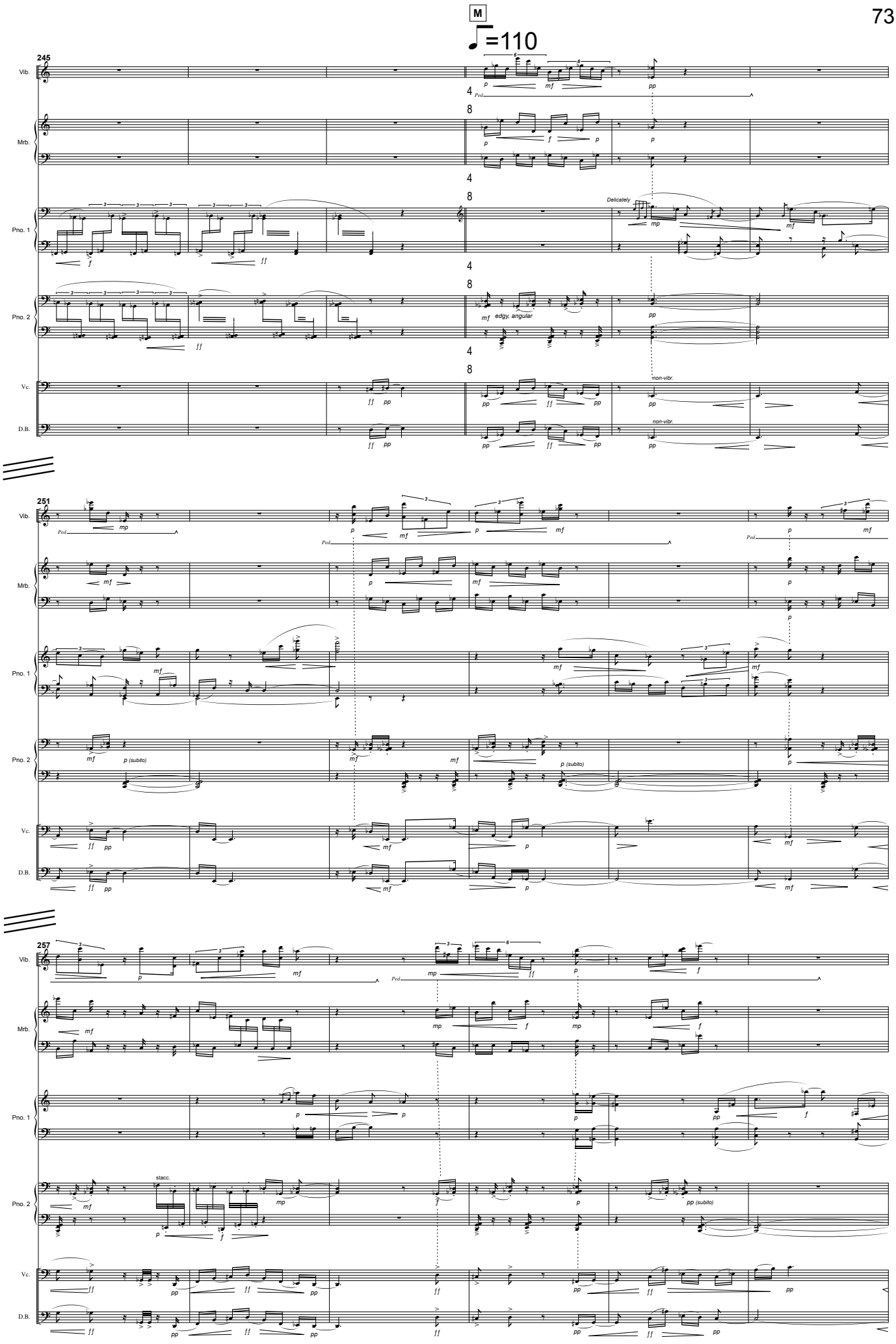

157
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
I
163
4 beaters
p (sempre)
167

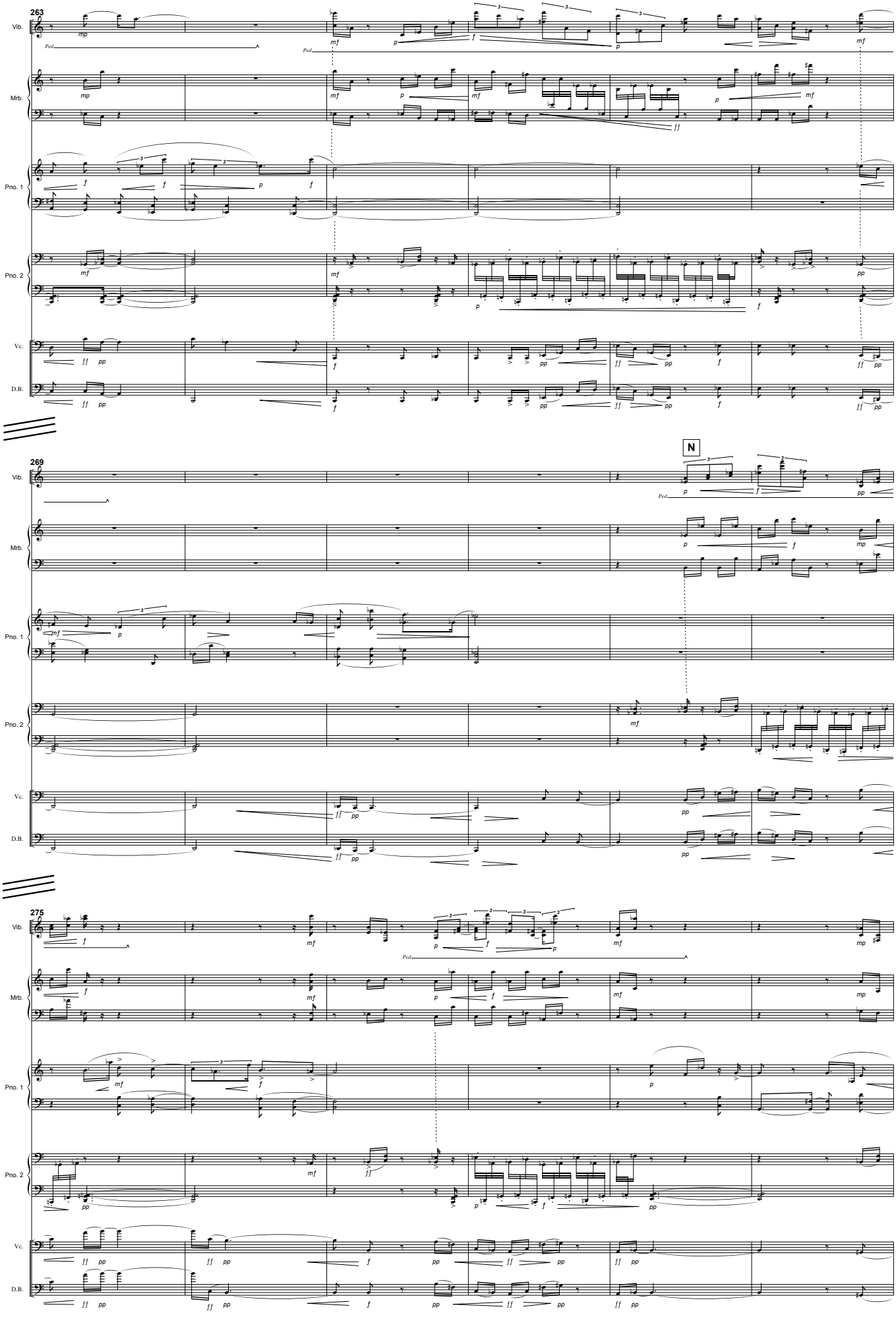

J =132 (tempo A)
171
4 beaters
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
pizz.
(as far as)
177
rit.
tempo
183
sub. p

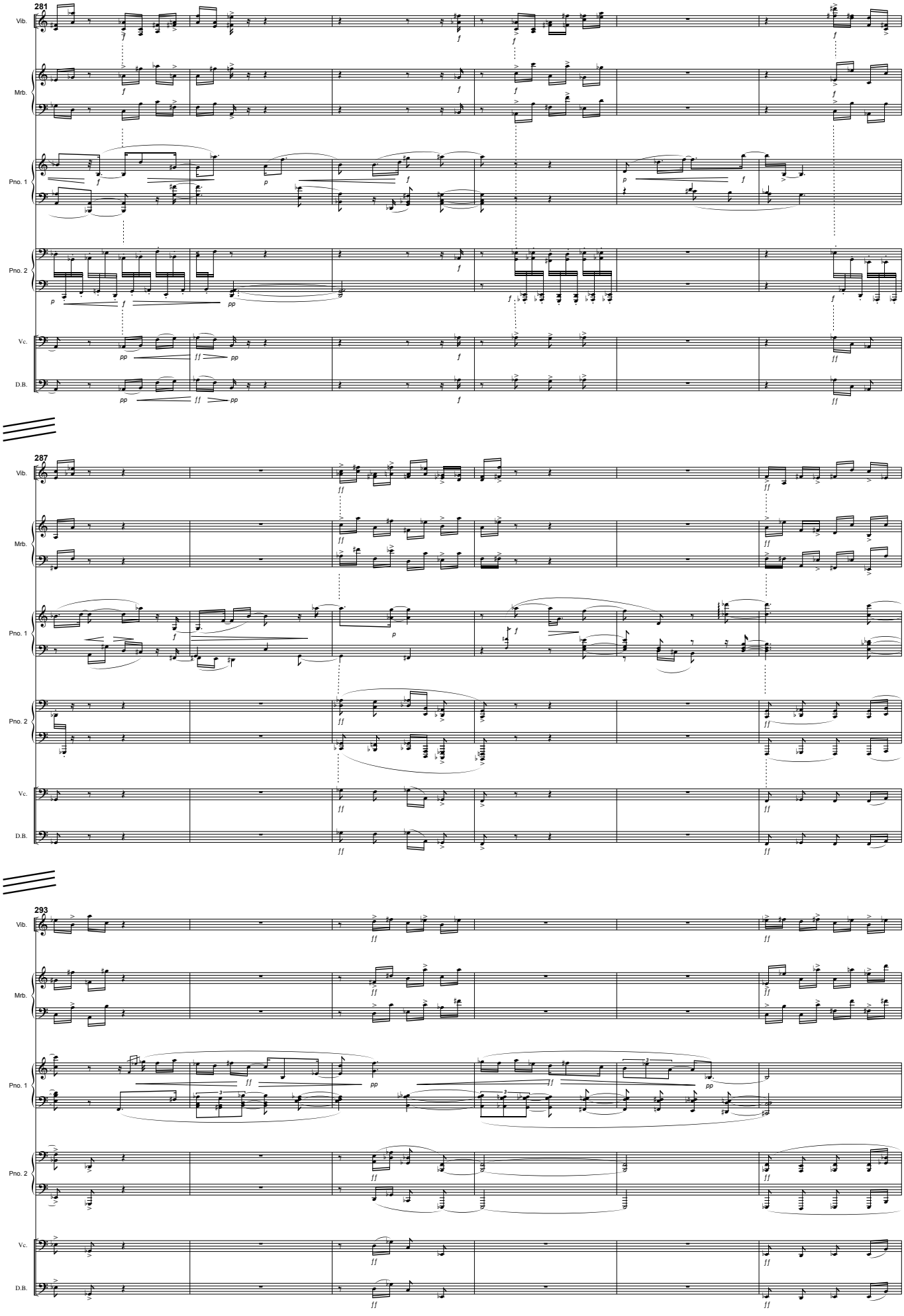

K
accel. to
♩=154
189
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
(pitch approx. B & W keys)
ff reclessly!
ff with force
accel.
arco
vigorously
195
201
2 beaters
pp
mp
more vigorously!

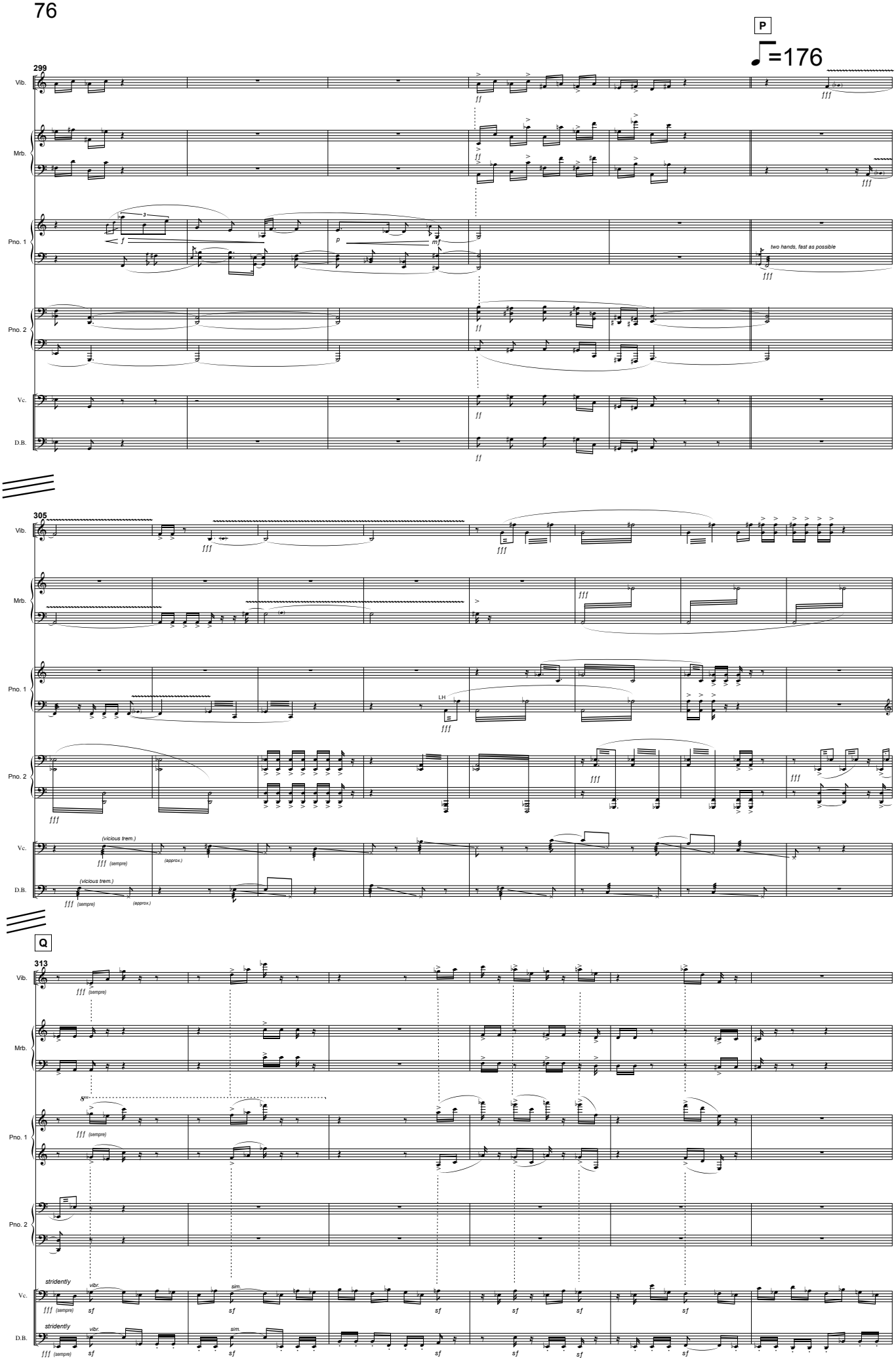

207
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
213
219
Ped.
pp (sempre)
p (sempre)

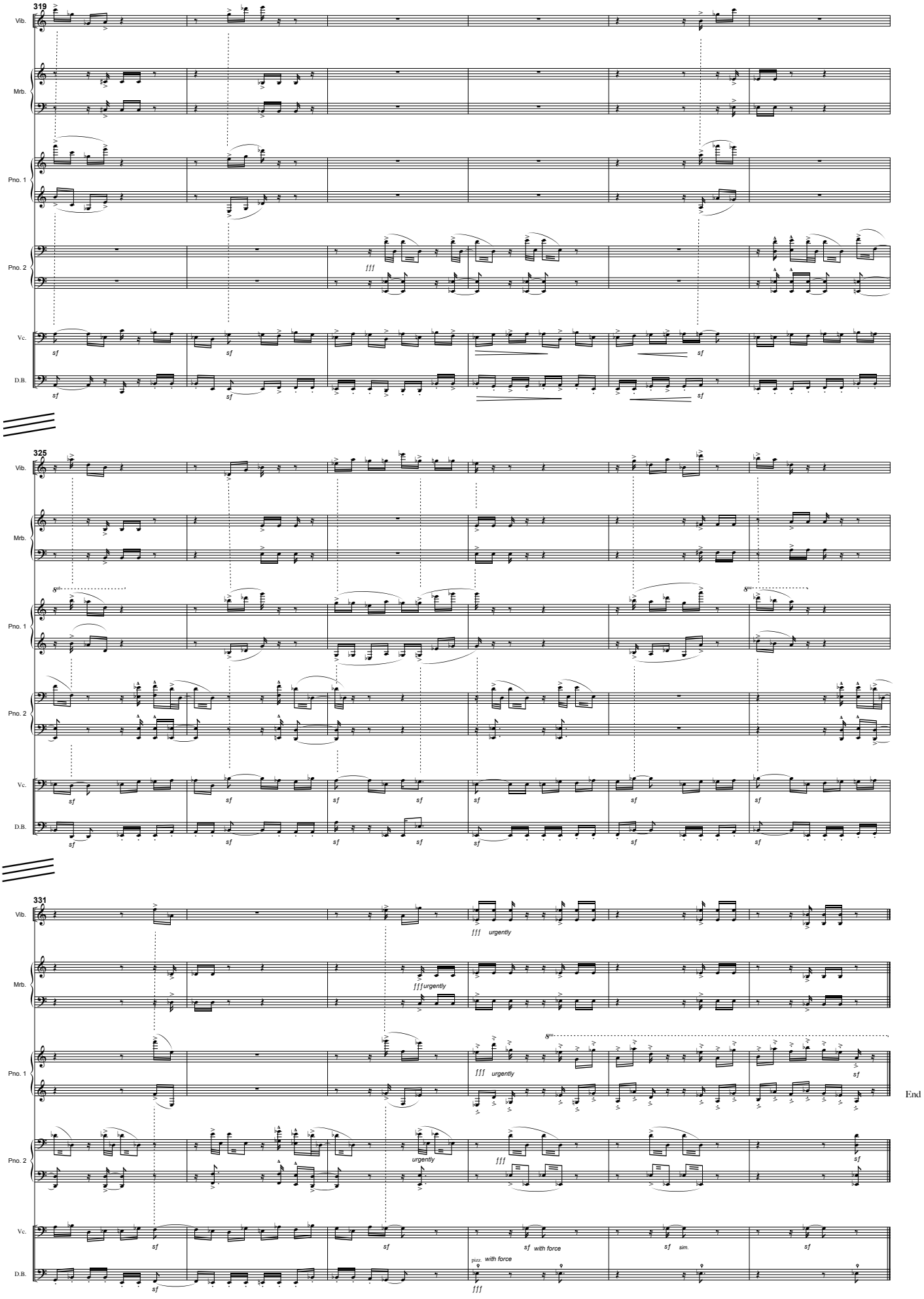

225
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
ppp (tiny)
pp
ppp
231
4
8
mf
f
arco, non-vib
ff
238


M
♩=110
245
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
Delicately
edgy, angular
non-vibr.
251
p (subito)
257
stacc.
pp (subito)


263
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
269
N
275


281
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
287
293


P
♩=176
299
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
ff
fff
f
p
mf
two hands, fast as possible
305
LH
(vicious trem.)
fff (sempre)
(approx.)
Q
313
8va
stridently
vibr.
sim
sf


319
Vib.
Mrb.
Pno. 1
Pno. 2
Vc.
D.B.
sf
fff
325
8va
331
fff urgently
fff urgently
urgently
fff
sf with force
sf sim.
pizz. with force
End

# Six Journeys

for bass clarinet and piano

Score

Drew Hammond

2006/2007

# Six Journeys

*for B flat Bass Clarinet and Piano*

Score in C

-Accidentals affect only the notes before which they appear.

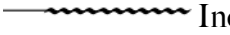
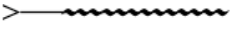
-The dynamic range is *ppp* to *fff*. Occasionally *fff!* and *ppp!* are used to indicate that a passage is to be played as loudly or as quietly as possible.

-The tempo markings are guidelines and not to be interpreted too strictly. The pauses between sections (given in seconds) are to be regarded similarly

-A horizontal arrow above a staff typically indicates that a change is to occur as gradually as possible.

-Performance time approximately 10 minutes.

BASS CLARINET

-  Indicates a note with a strong attack and a very slightly delayed trill. This is typically followed by a diminuendo.
-  Indicates a trill with a longer delay. The delay is to be interpreted by the performer based on the distance from the beginning of the note
-  Indicates a note with an accented attack and a similarly delayed trill. The delay is to be interpreted by the performer based on the distance from the beginning of the note.
- From bar 81, I am looking for a special harmonic effect with clear tones disintegrating into (fairly uncontrolled) upper partials and then snapping back into a 'correct' tone at the *sf*.

PIANO

-There are no pedal indications in the piano part. The performer is to use the sustain pedal at their own discretion.

# Six Journeys

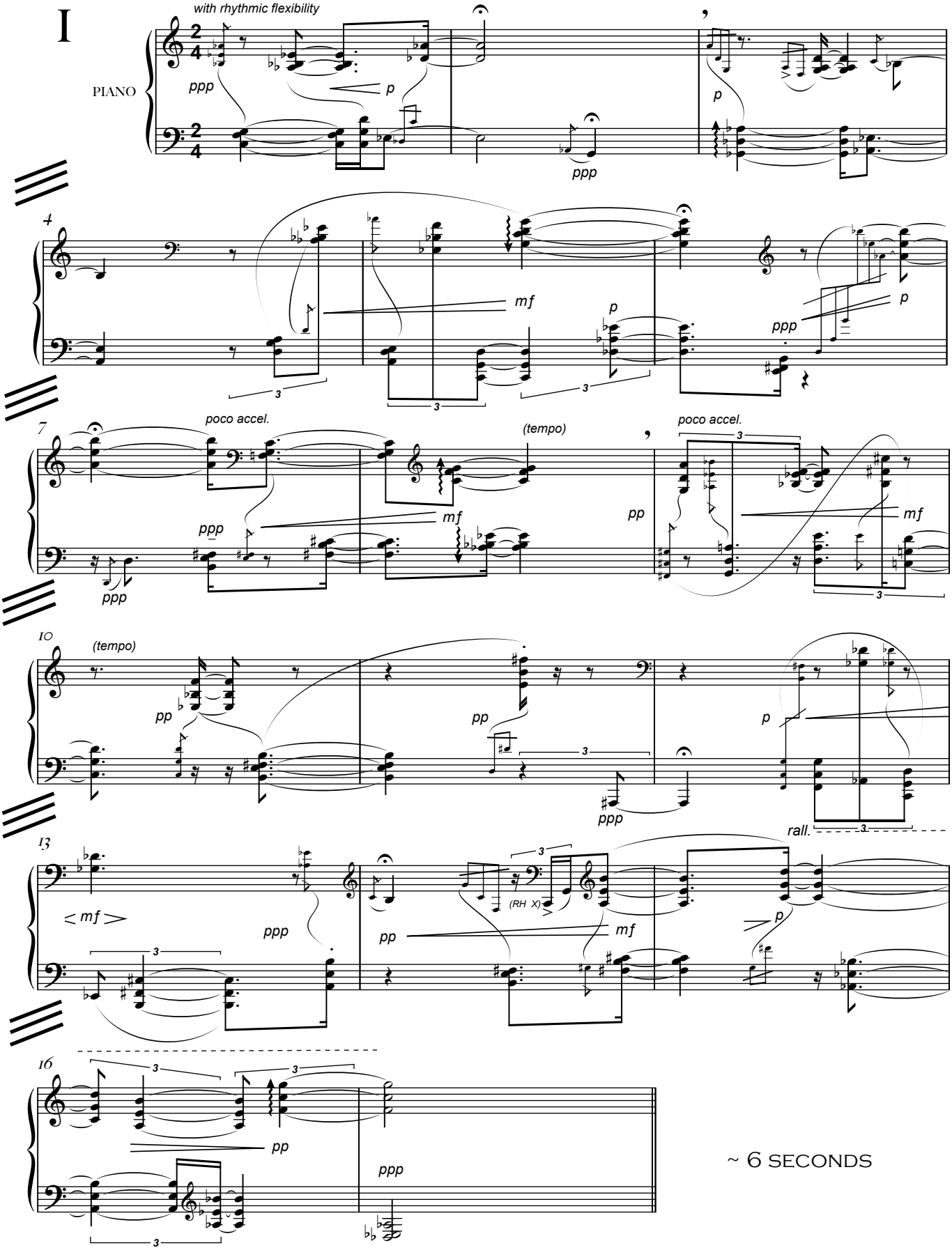
*for bass clarinet and piano*

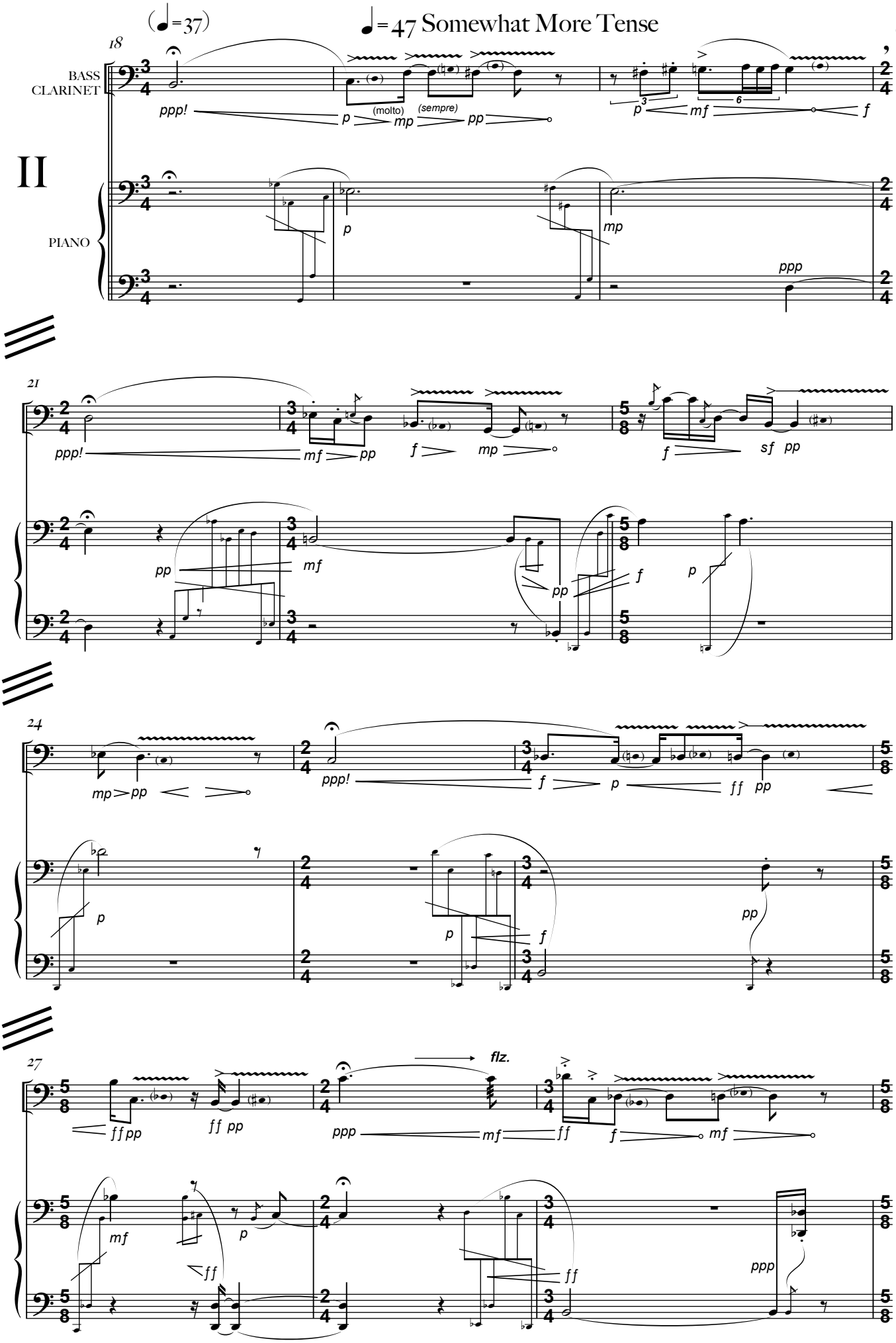
Drew Hammond

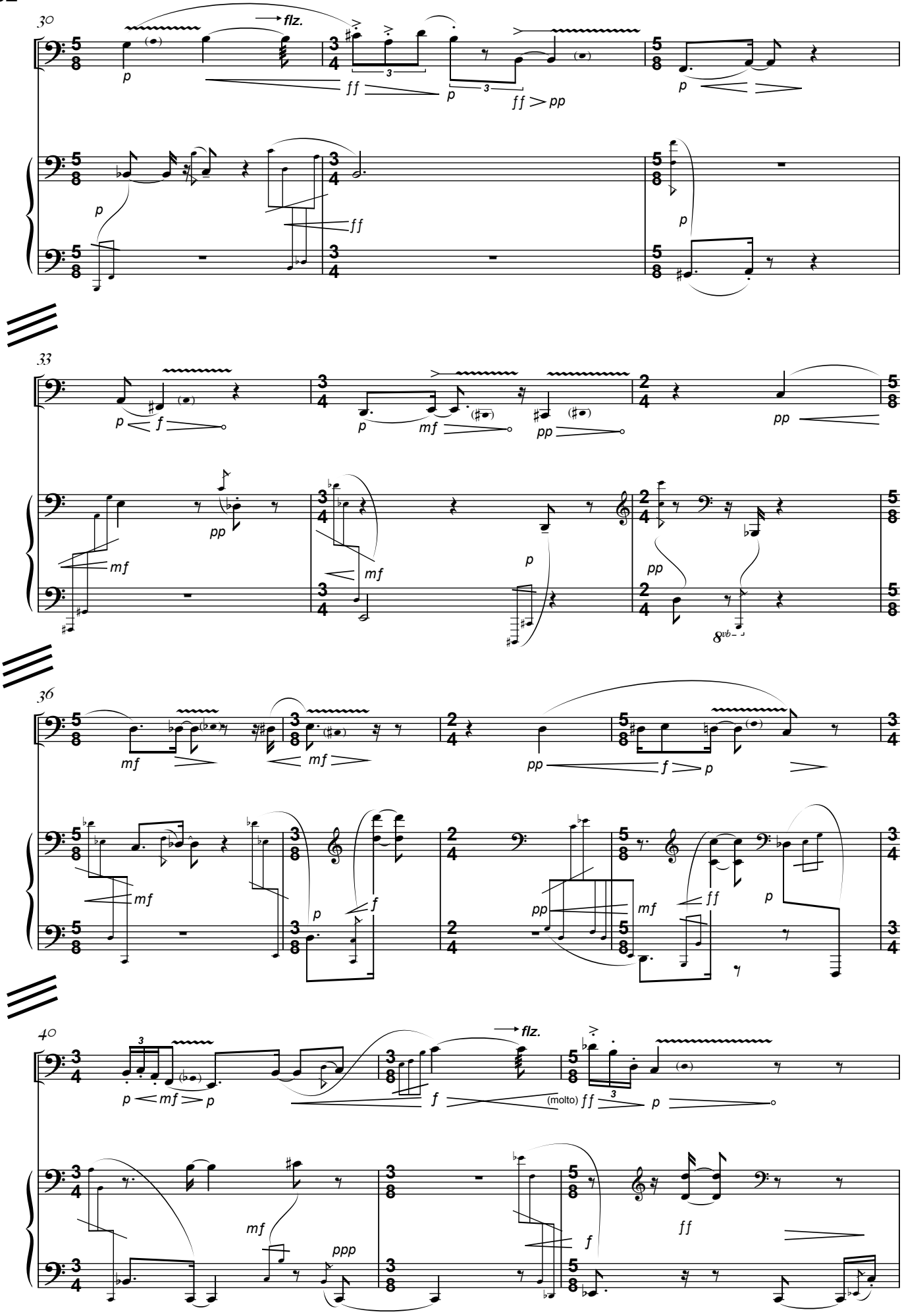
2007

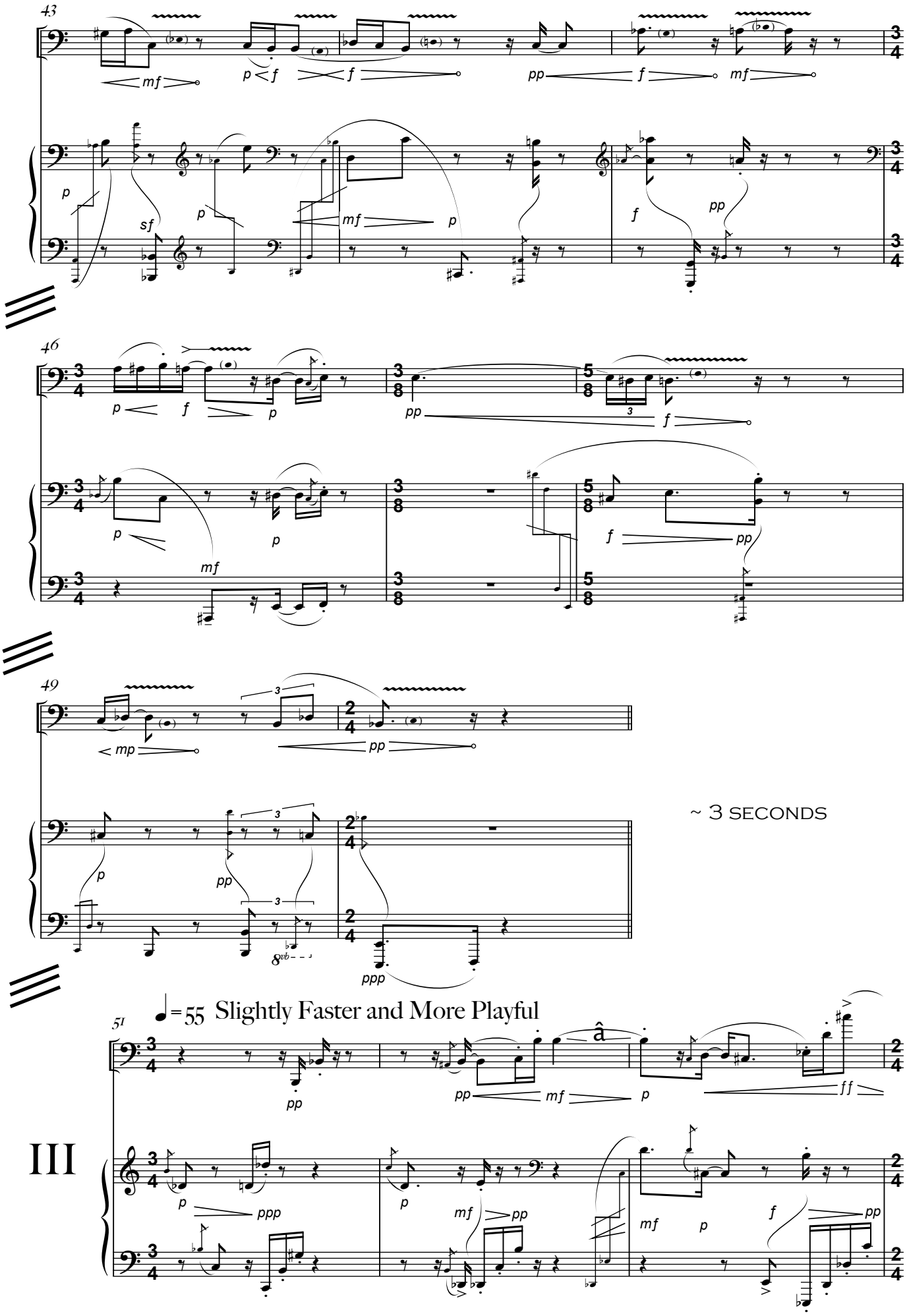
♩=37 Somwhat Peaceful in Outlook

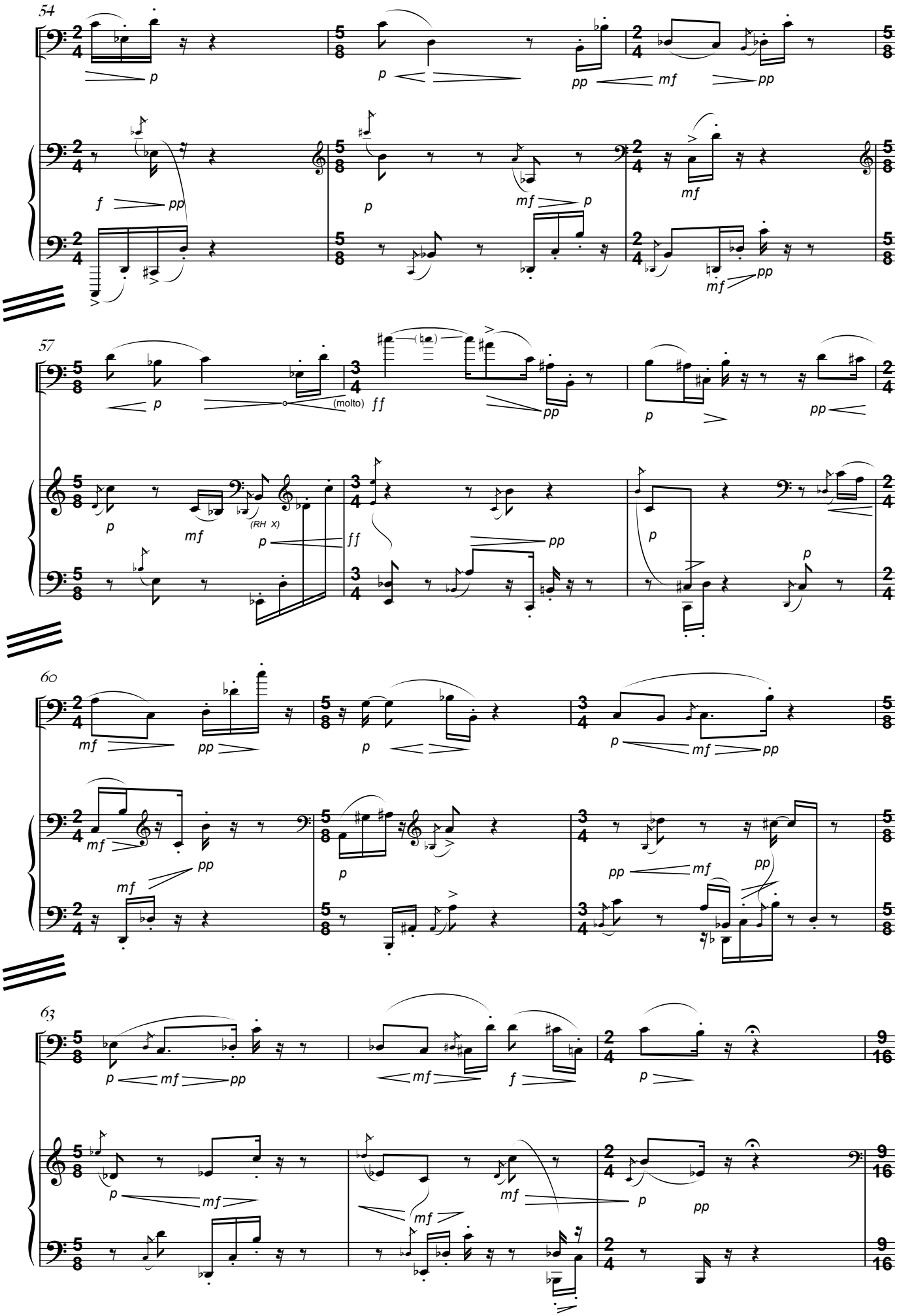
## I



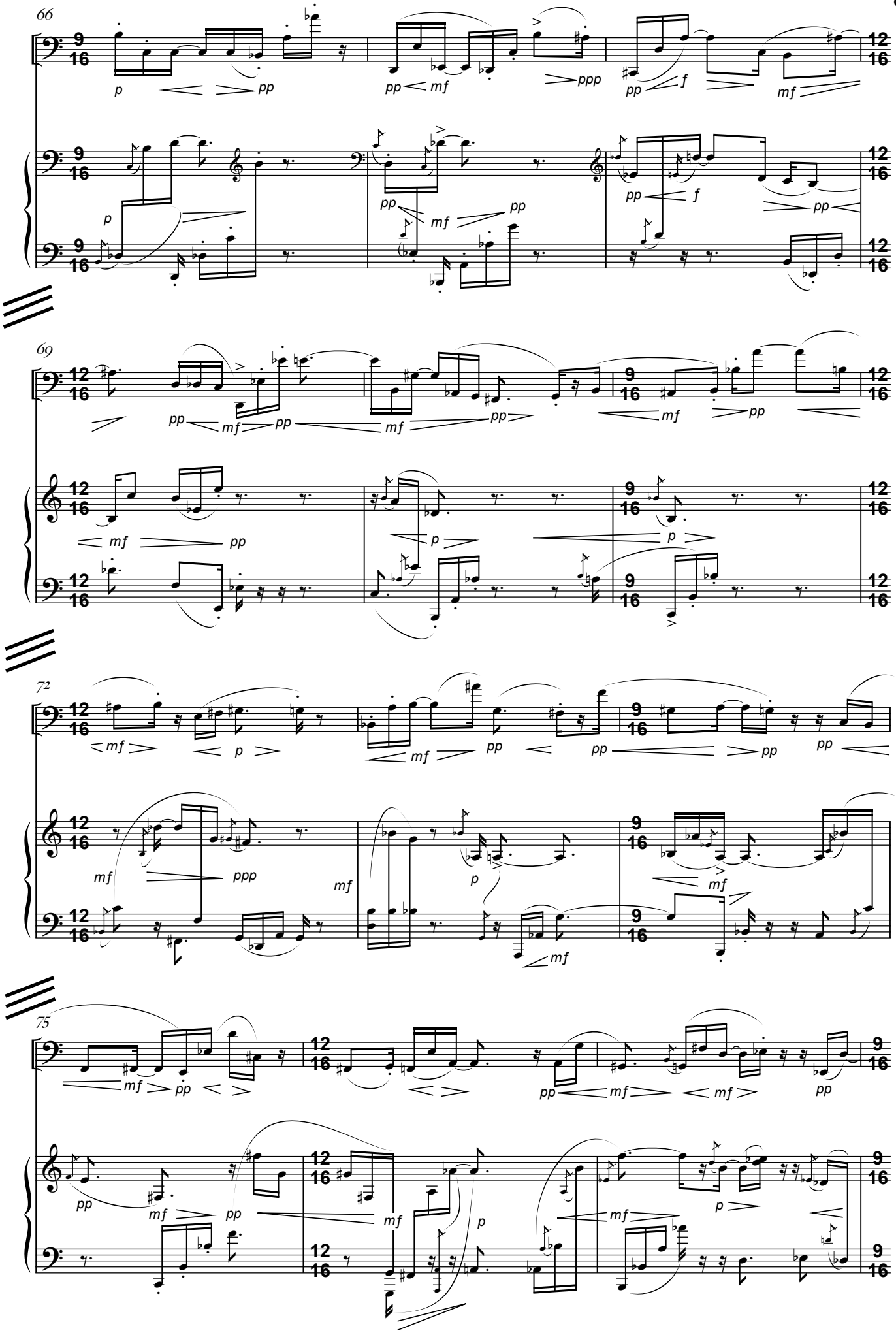

(♩=37)
♩=47 Somewhat More Tense
18
BASS CLARINET
PIANO
II
ppp!
p
(molto)
mp
(sempre)
pp
mf
f
sf
fz.
21
24
27

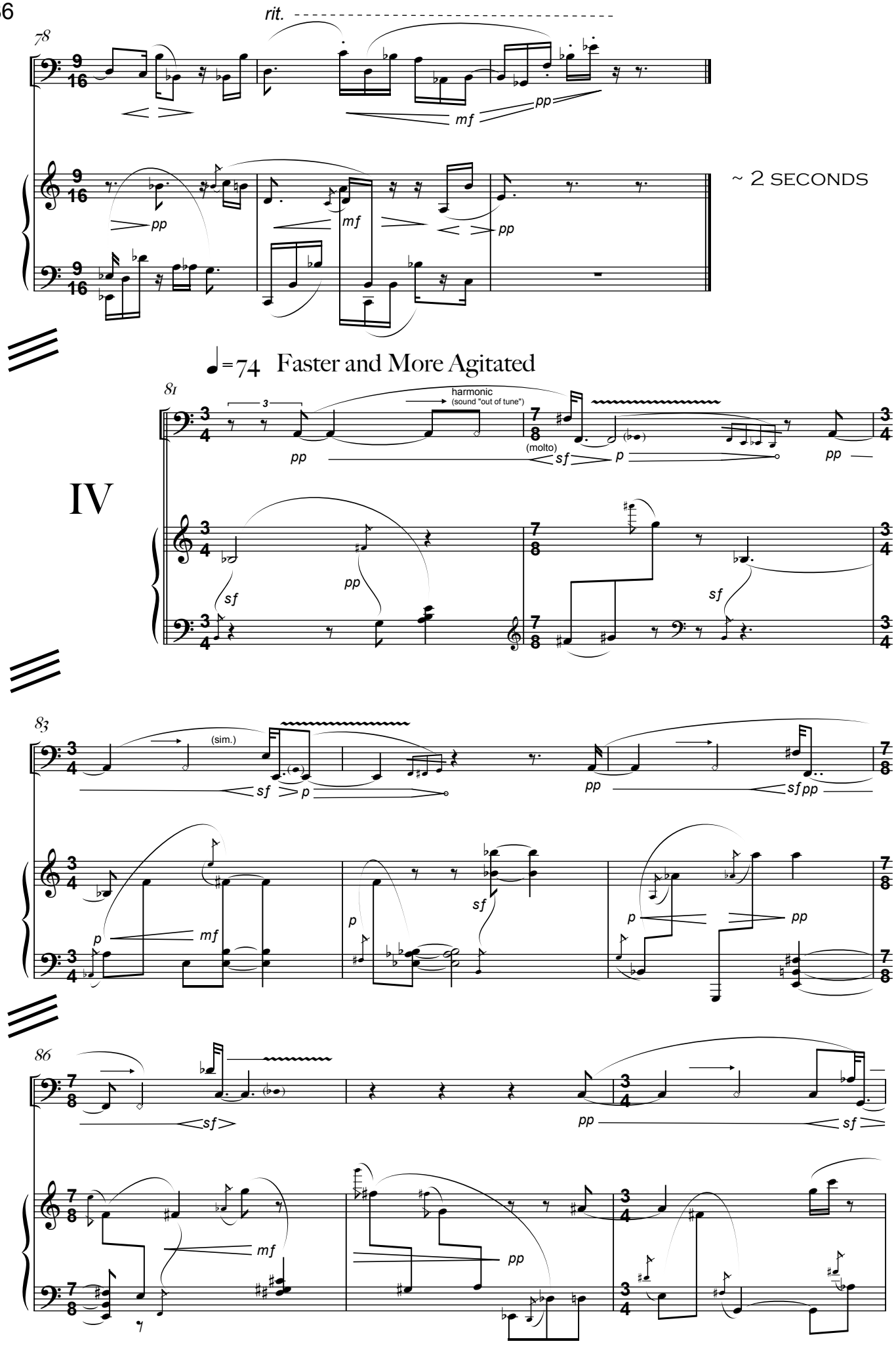

30
flz.
33
36
40
flz.
(molto)
8vb

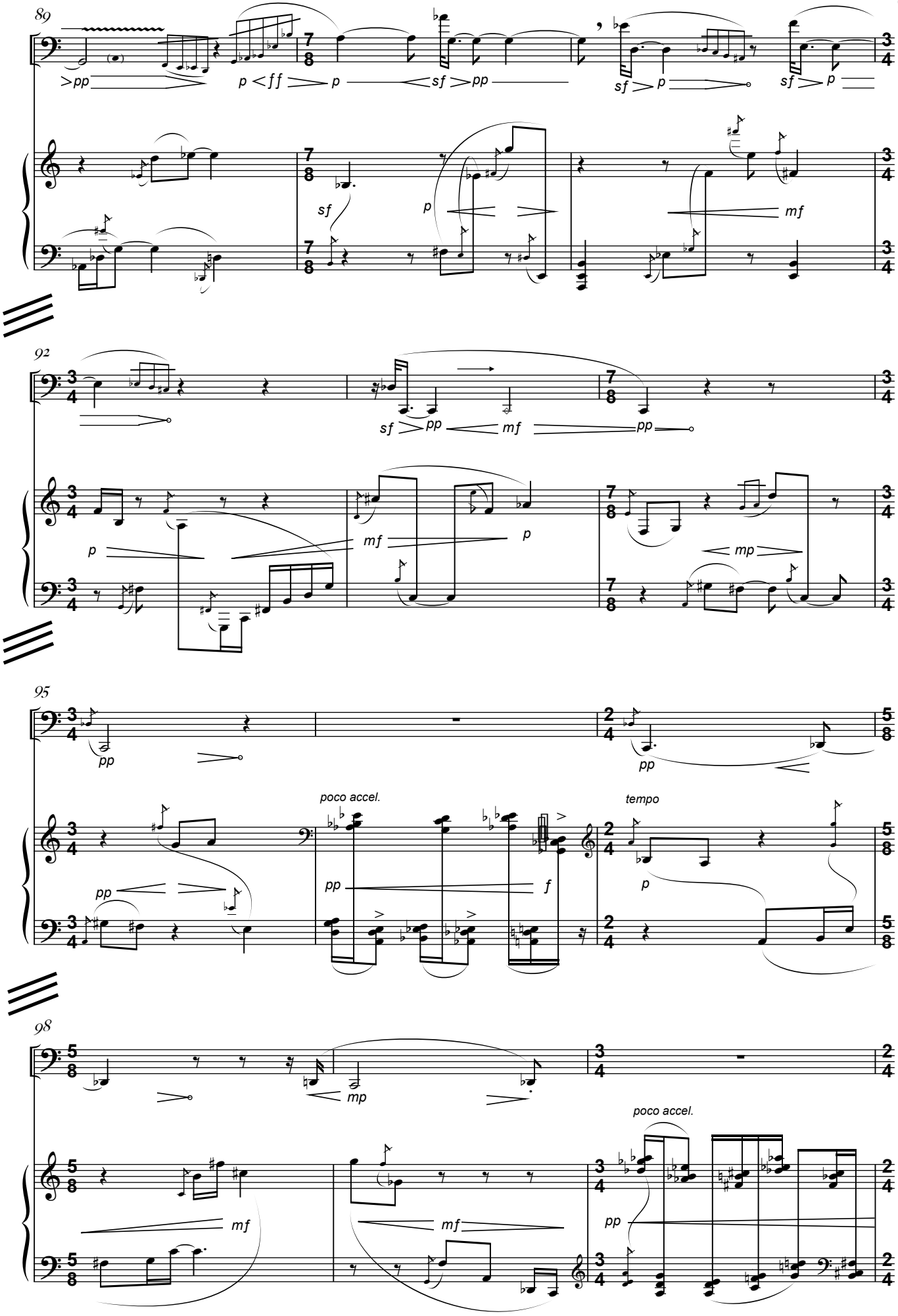

43
46
49
~ 3 SECONDS
51
♩=55 Slightly Faster and More Playful
III

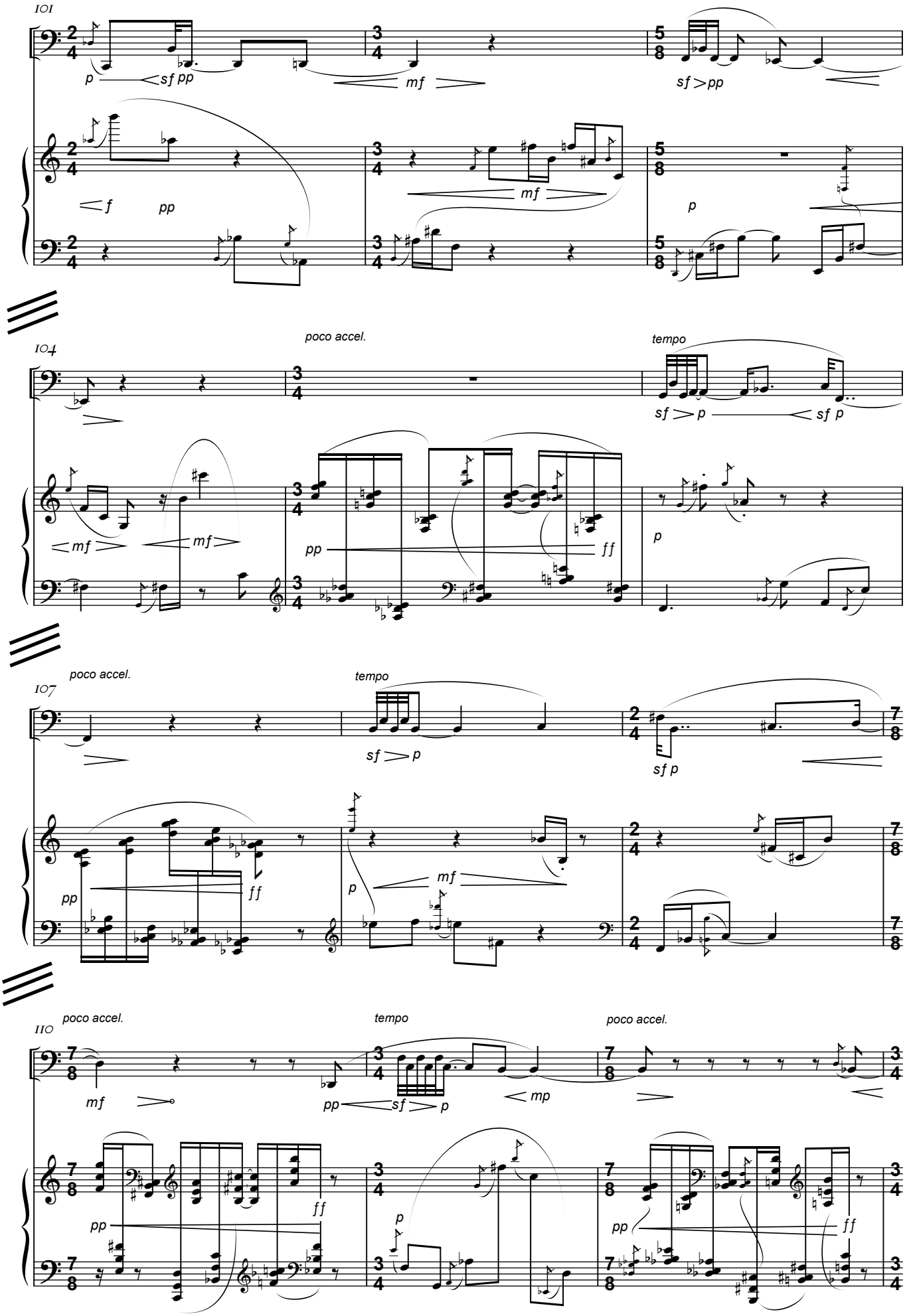

54
57
(molto)
(RH X)
60
63

♩.=74 (♩.≈♩) *Bouncy, Boyant*



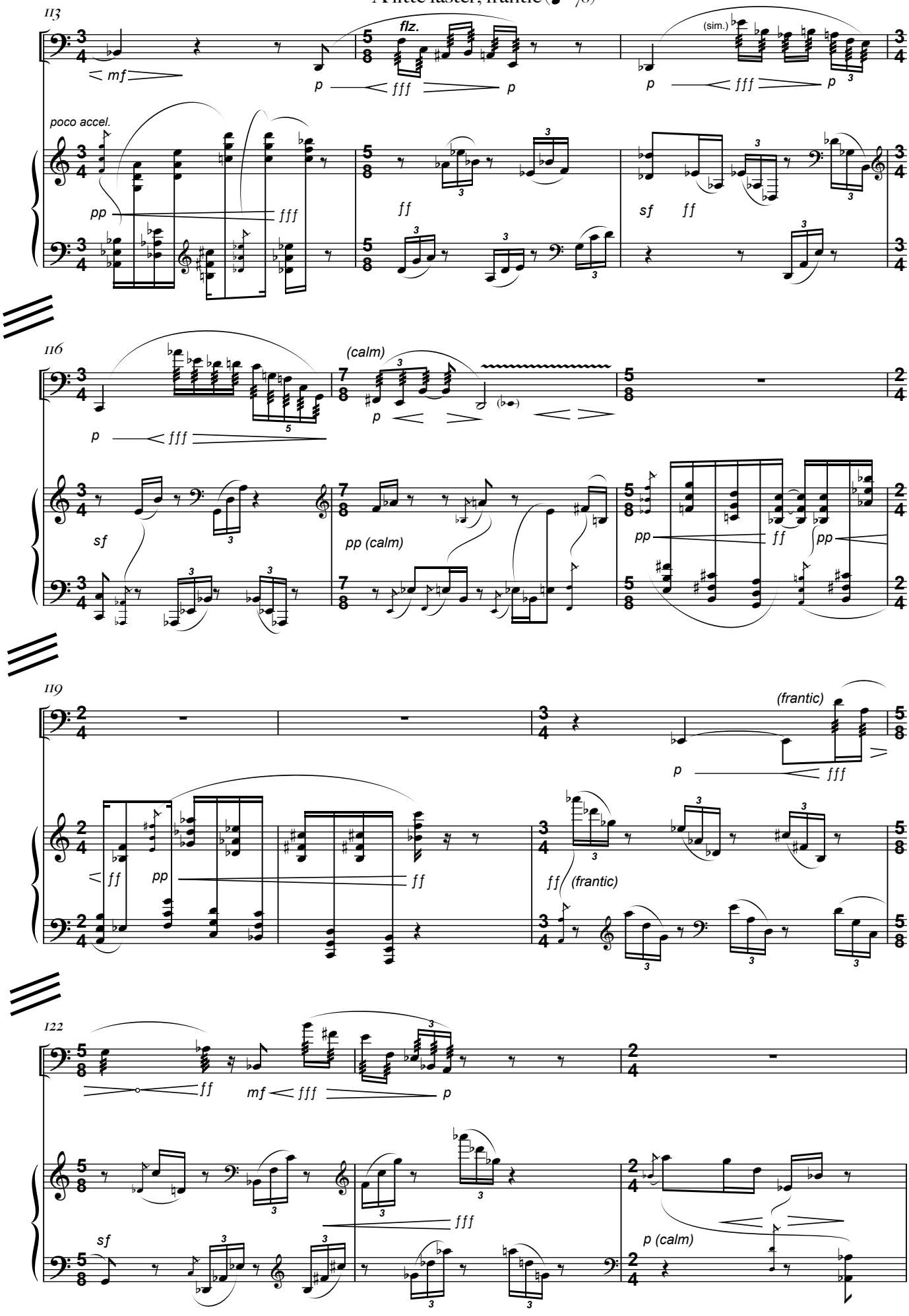

78
rit.
pp
mf
pp
~ 2 SECONDS
mf
pp
♩=74 Faster and More Agitated
81
IV
harmonic
(sound "out of tune")
pp
(molto)
sf
p
pp
sf
pp
sf
83
(sim.)
sf
p
pp
sf pp
p
mf
p
sf
p
pp
86
sf
pp
sf
mf
pp

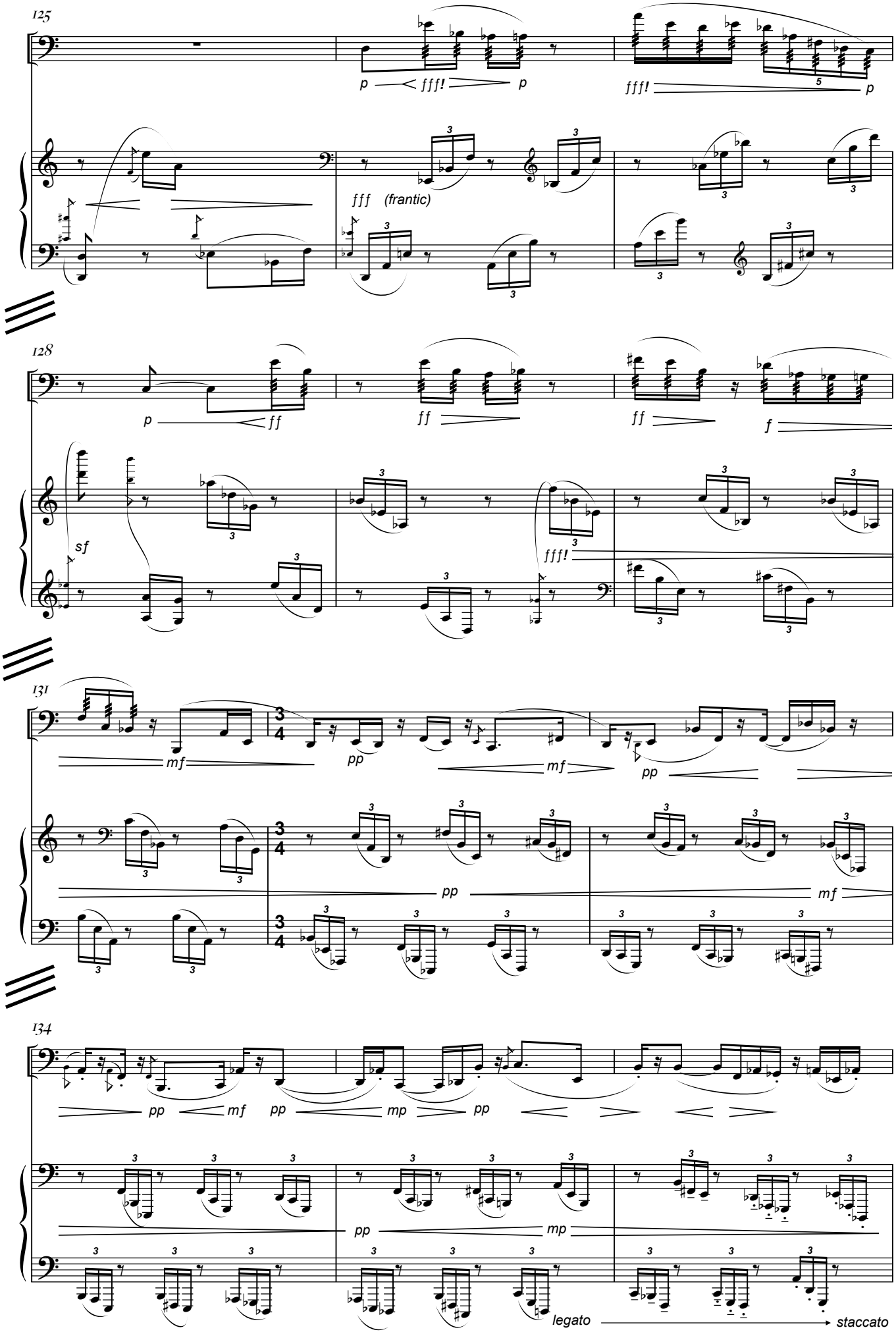

89
92
95
98
poco accel.
tempo
poco accel.

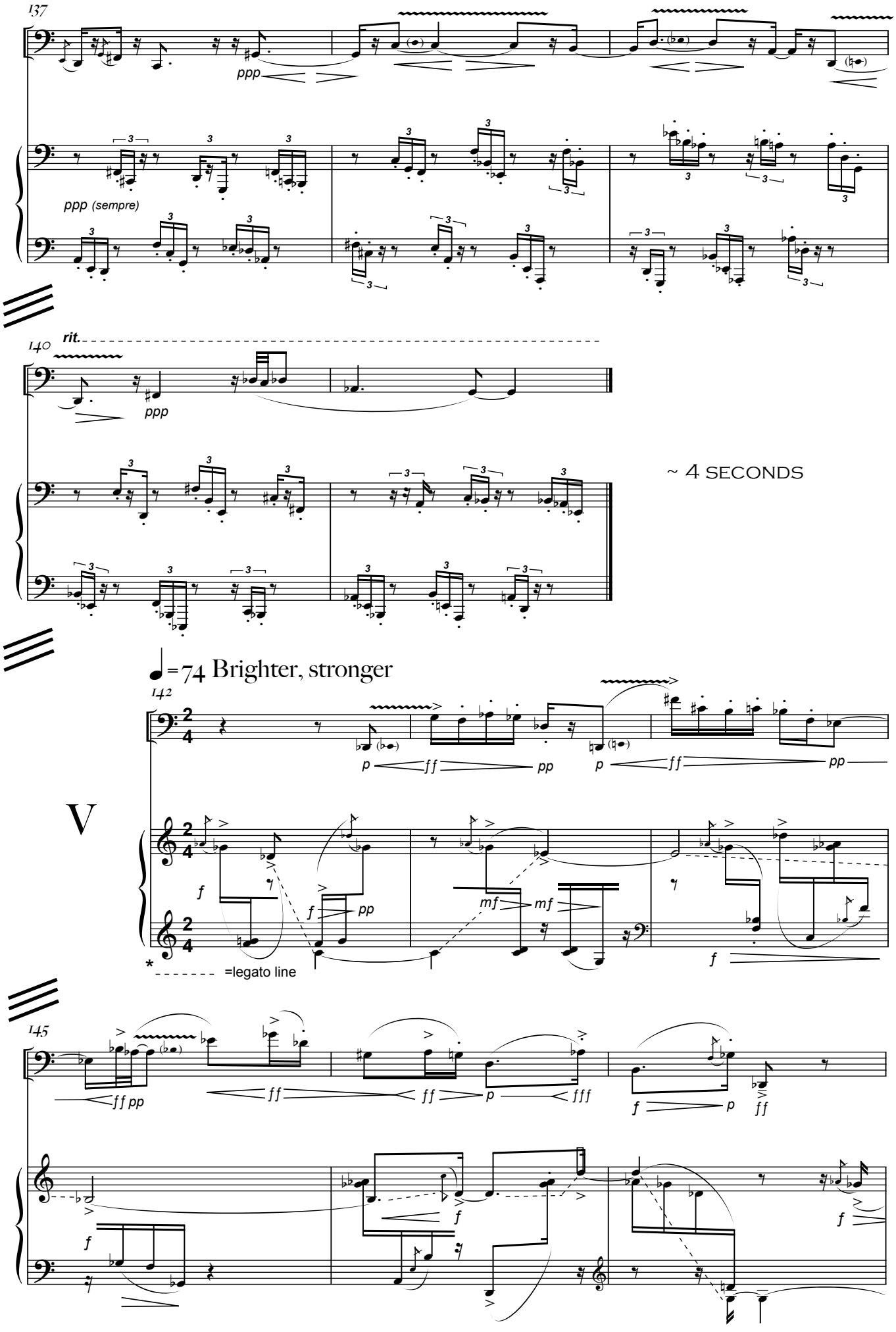

101
p
sf pp
mf
sf > pp
f
pp
mf
p
104
poco accel.
tempo
sf > p
sf p
mf
mf
pp
ff
p
107
poco accel.
tempo
sf > p
sf p
pp
ff
p
mf
110
poco accel.
tempo
poco accel.
mf
pp
sf > p
mp
pp
ff
p
pp
ff

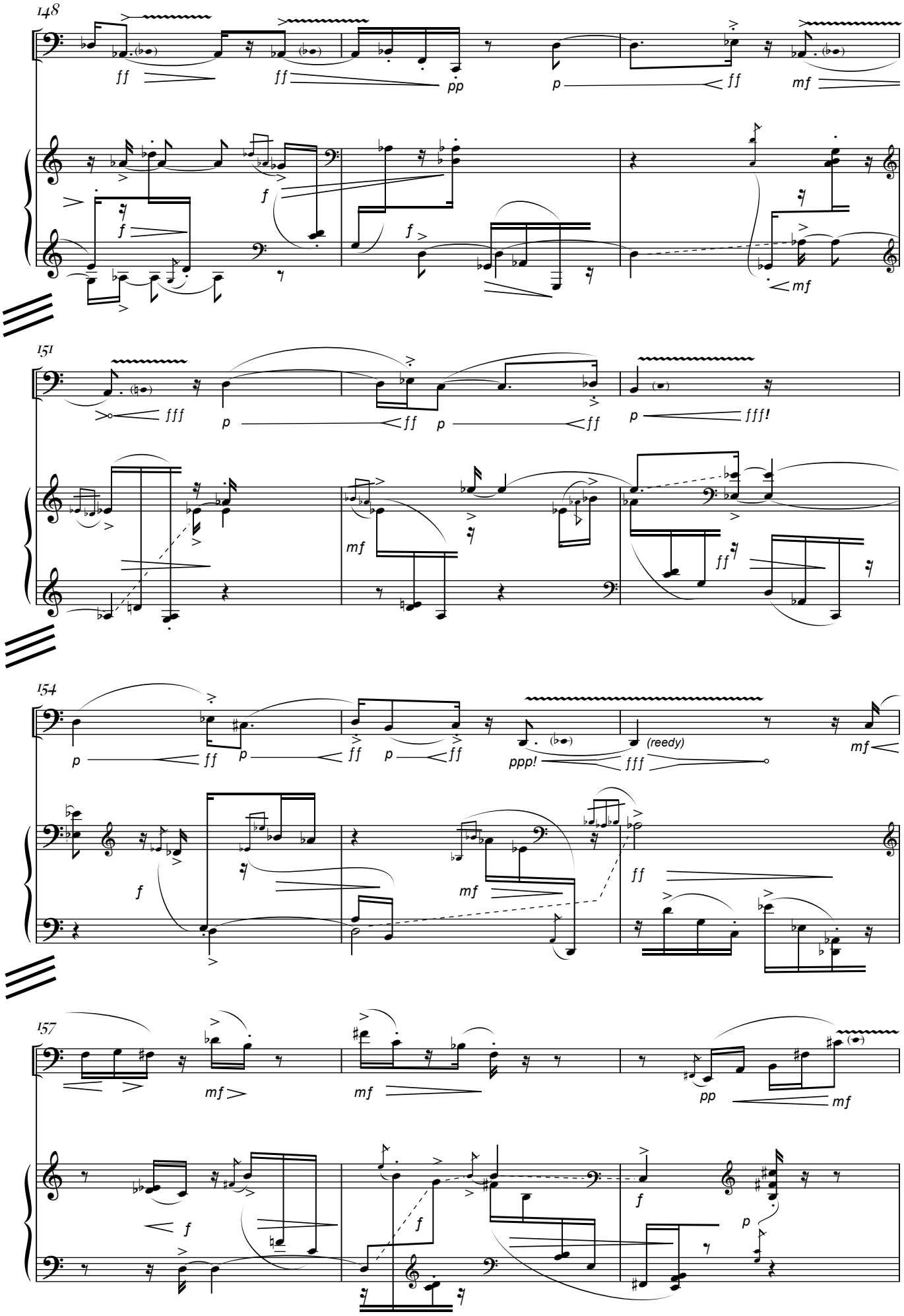
A litte faster, frantic (♩=78)

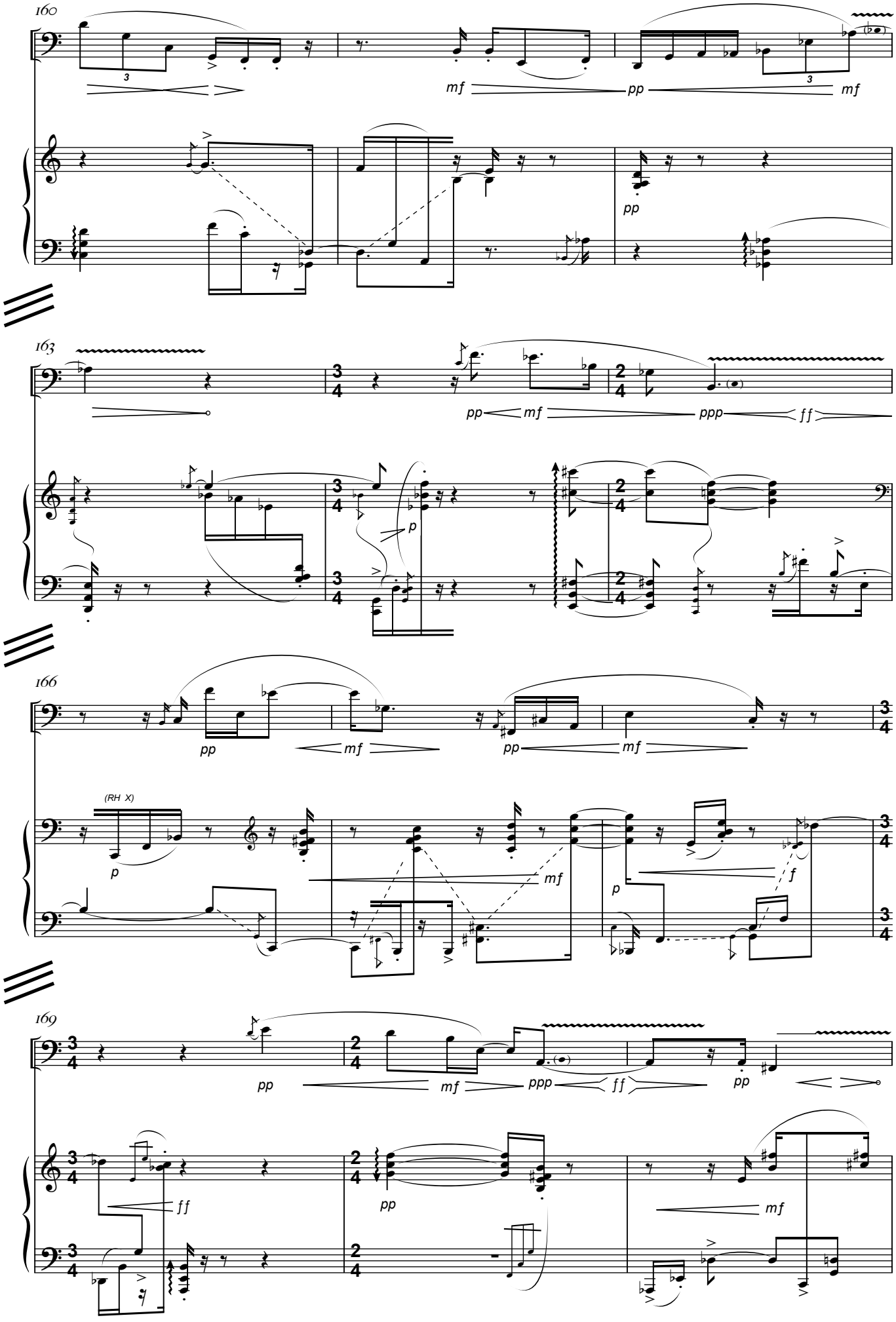


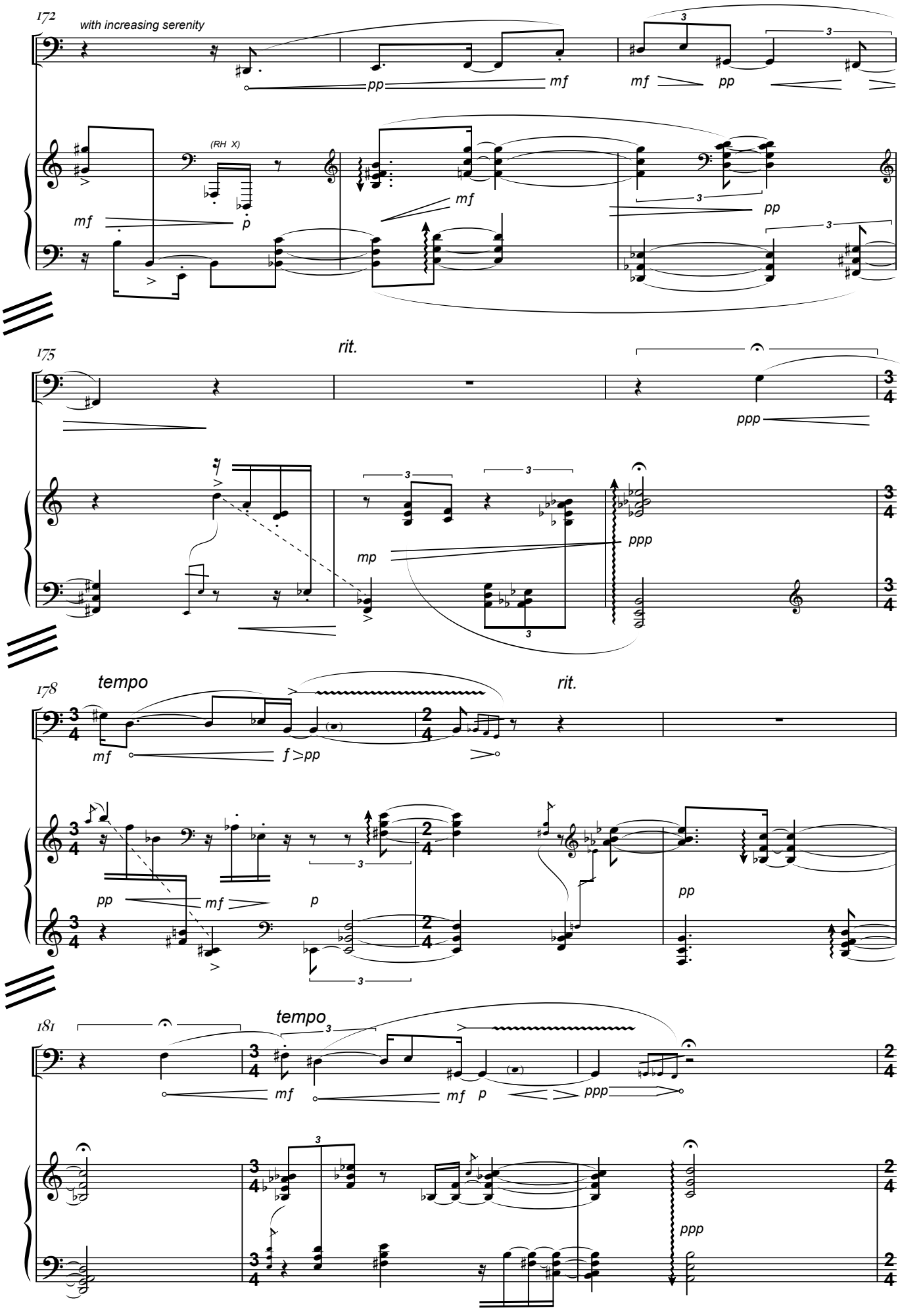


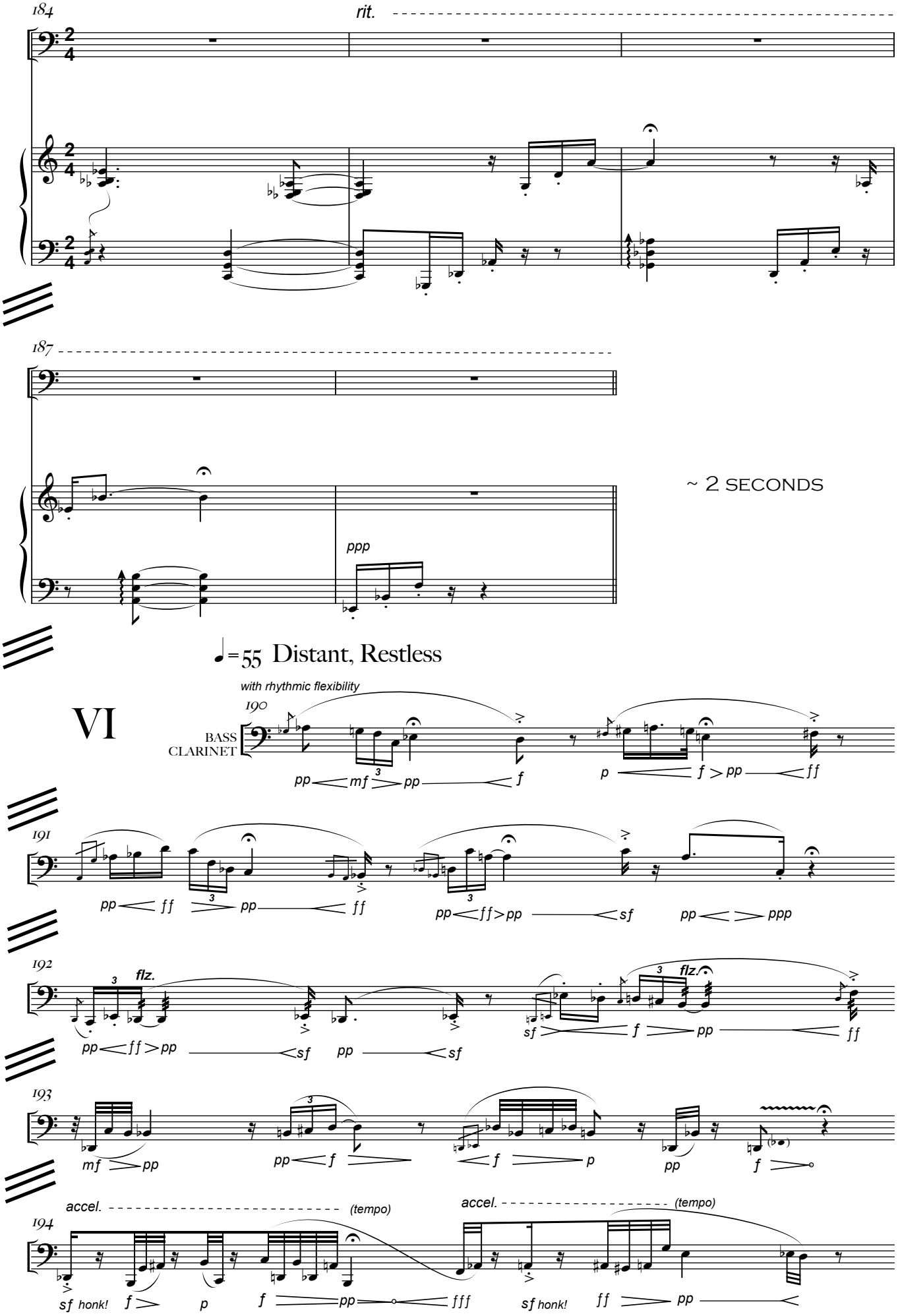

125
p
fff!
p
fff!
p
fff (frantic)
128
p
ff
ff
ff
f
sf
fff!
131
mf
pp
mf
pp
pp
mf
134
pp
mf
pp
mp
pp
pp
mp
legato
staccato

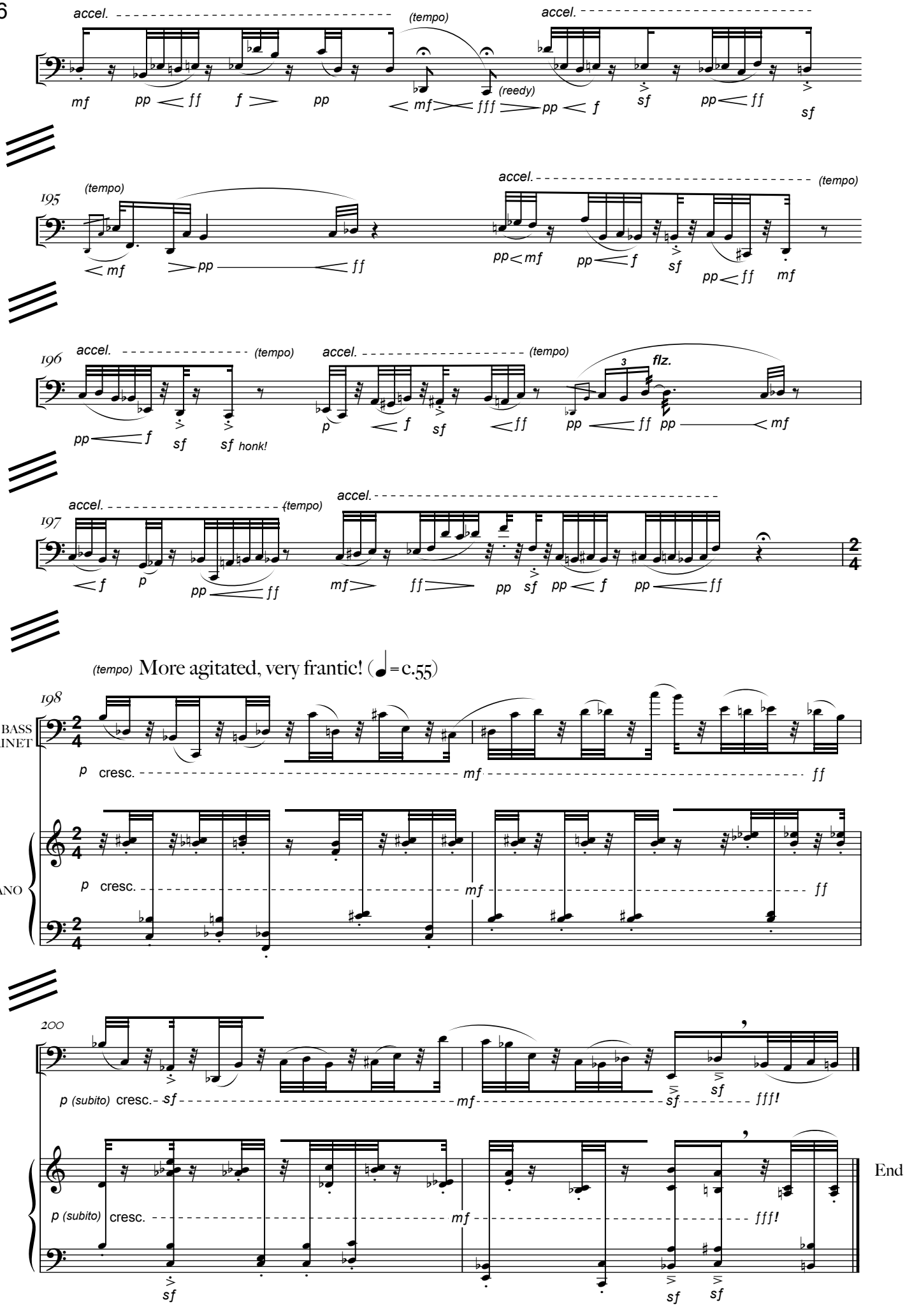

137
ppp
ppp (sempre)
140
rit.
ppp
~ 4 SECONDS
♩=74 Brighter, stronger
142
p
ff
pp
V
f
f
pp
mf
mf
f
*
=legato line
145
ff pp
ff
ff
p
fff
f
p
ff
f
f
f


148
ff
ff
pp
p
ff
mf
f
f
f
mf
151
fff
p
ff
p
ff
p
fff!
mf
ff
154
p
ff
p
ff
p
ff
ppp!
fff
(reedy)
mf
f
mf
ff
157
mf
mf
pp
mf
f
f
f
p


160
mf
pp
mf
pp
163
pp
mf
ppp
ff
p
166
pp
mf
pp
mf
(RH X)
p
mf
p
f
169
pp
mf
ppp
ff
pp
ff
pp
mf


172
with increasing serenity
pp
mf
mf
pp
(RH X)
mf
p
mf
pp
175
rit.
ppp
mp
ppp
178
tempo
rit.
mf
f >pp
pp
mf
p
pp
181
tempo
mf
mf
p
ppp
ppp


184
rit.
187
~ 2 SECONDS
ppp
♩=55 Distant, Restless
VI
with rhythmic flexibility
190
BASS CLARINET
pp mf pp f
p f > pp ff
191
pp ff pp ff
pp ff > pp sf
pp ppp
192
flz.
pp ff > pp sf pp sf
sf f pp ff
193
mf pp
pp f
f p
pp
f
194
accel.
(tempo)
accel.
(tempo)
sf honk!
f
p
f pp fff
sf honk!
ff pp


accel.
(tempo)
accel.
mf pp ff f pp mf fff (reedy) pp f sf pp ff sf
195
(tempo)
accel.
(tempo)
mf pp ff pp mf pp f sf pp ff mf
196
accel.
(tempo)
accel.
(tempo)
flz.
pp f sf sf honk! p f sf ff pp ff pp mf
197
accel.
(tempo)
accel.
f p pp ff mf ff pp sf pp f pp ff
2
4
(tempo) More agitated, very frantic! (♩= c.55)
198
BASS CLARINET
PIANO
p cresc. mf ff
200
p (subito) cresc. sf mf sf sf fff!
End

# horrifictionalexander graham belladonna

*for flute, guitar and Bb Bass Clarinet*

Score

Drew Hammond

2006/2007

# *horrifictionalexander graham bella donna*

for flute, guitar and Bb bass clarinet

score in C

The words used here are an execution of a free association game. One participant starts with one word or phrase and the next participant has to find a new word or phrase that is tied to the original by a pivotal word or syllable at the end of the first word or phrase. The pivots are highlighted or underlined below.

In this case, I controlled the syllable duration outcome of this game with a series of predetermined prime numbers, which is closely related to how much of the musical material was obtained as well. I also allowed myself to create statements that are not immediately recognisable, which is unlike what one would typically do when playing the game.

I think of the game as a kind of journey where the travellers haven't the foggiest clue where they are going. As such, the text and the music are meant to be anti-formal and anti-narrative. I simply want it to be clear that "you can't get there from…"

**you can't get there from**

**hereafter, at any time**
**is always on our**
**side of the**
**road through the blue ridge**
**mountains have always been my**
**homeless people are often blamed for their own**
**Situationist Bauhaus**

**horrifictionalexander graham bella donna, often called deadly night shade-ing and abetting a Crimean Tatar**

**Fraser Firs are dying out do to an in invasive**
**exotica, part of the first world value**
**systematise, then destroy**

**you can't get there**

**terrafirmaterialistriptichthographaeloquentertainingLyon, the gastronomic capital of France**

**the speed of sound is is extreamly slow when compaired to**
**the average size of the world's animals is just smaller than a house**
**fly with me, let's float down to Peru, in lama land**
**locked nations are never world**
**powers of detuction can not help**
**you can't get there from**
**here and now**

**Bass Clarinet**
--The x'd out notes in the bass clarinet part indicate a lip popping sound at that pitch. The effect is to be as much like striking the end of a pvc pipe as possible.
-In the final section (page 9, system 4 – end) the clarinet player is required to sing, or hum through the droning parts. This is to be done without too much concern, particularly in the long glissandi, with pitch accuracy.

**Flute**
-Straightforward, standard notation.
-Spoken parts are written out on the same staff due to a flutist's inability to talk while playing.

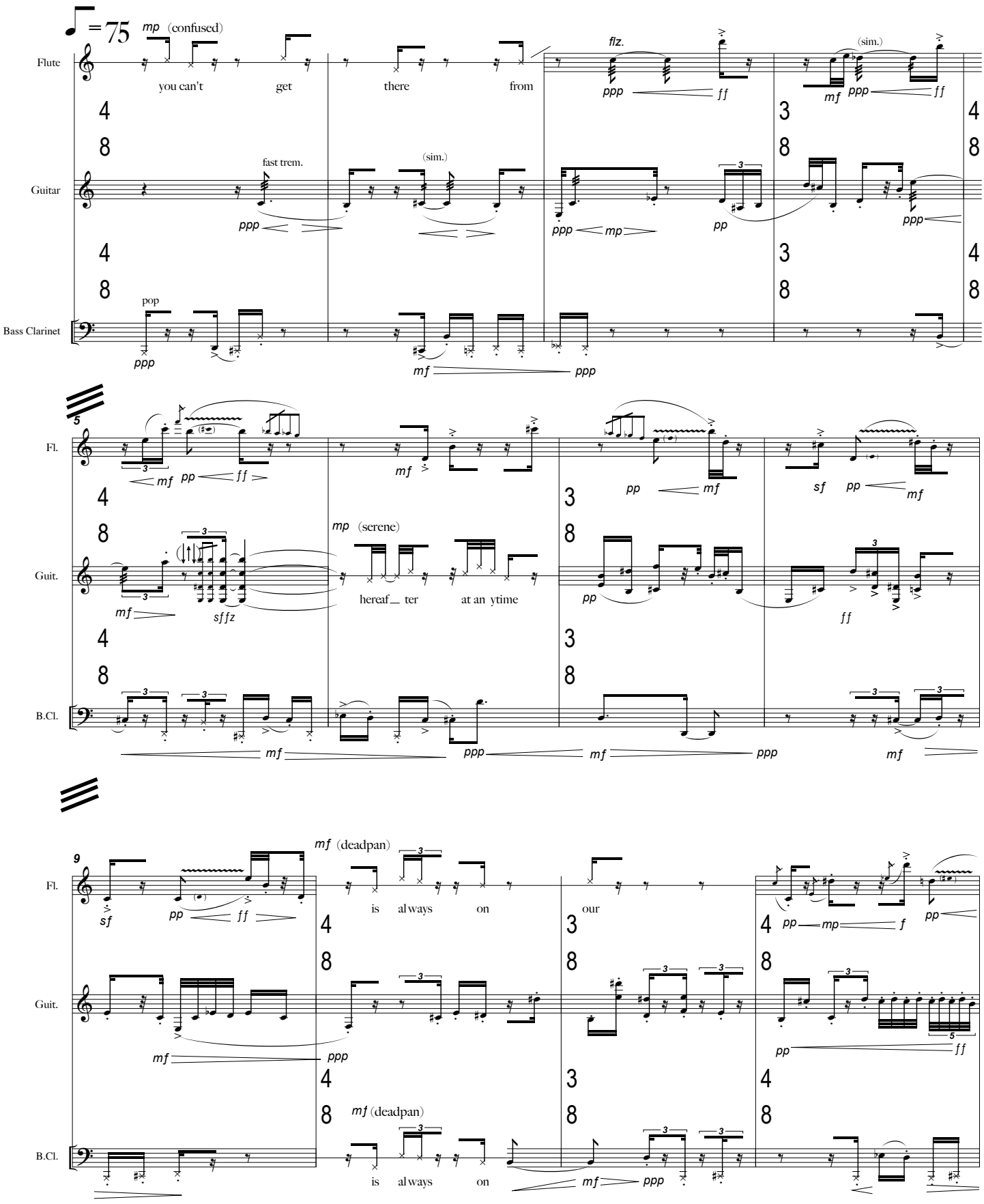
**Guitar**
-A large hollow-body electric guitar with a tube amplifier should be used. The tone should be warm without too much high end.
-The spoken parts and the played parts are written on the same staff until the final section (pages 9 and 10).
-The tremolo in the guitar part should be played very fast, except where specifically indicated (pages 7-9, measures 134-172.) A plectrum may be useful with the very fast tremolo depending on the guitarist's technique.

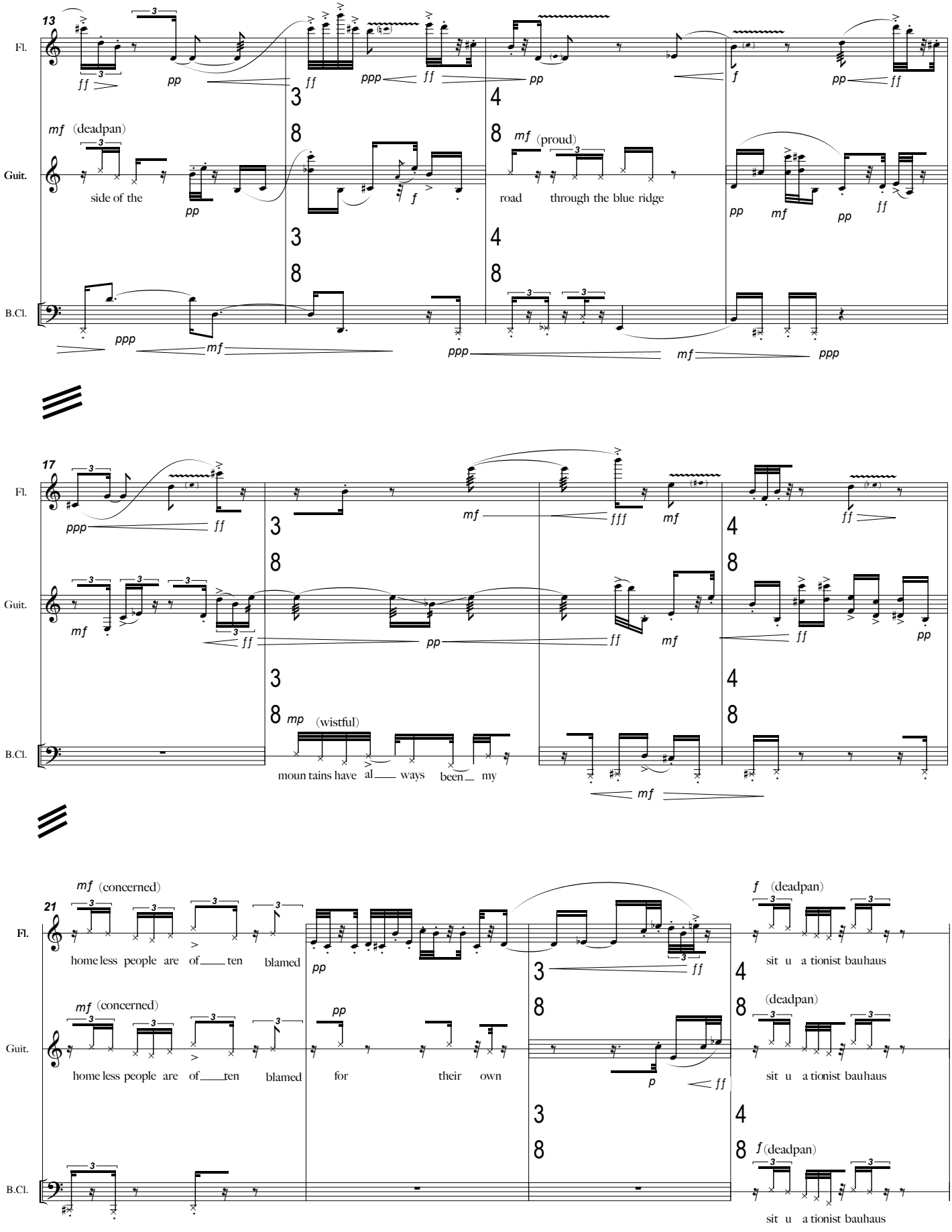
**Voice**
-All spoken parts use x'ed out note heads on a one-line staff. The line indicates the natural centre of the voice range for any given instrumentalist; the melodic contour given is merely a guideline to the rise and fall of the performer's natural speaking voice. Rhythms should, however, be interpreted strictly.
-The expression indications above the spoken parts are to be taken very seriously to achieve a not-so-serious outcome. My hope for this piece is that it approaches a kind of musical theatre.
-I am not at all concerned with classical voice quality in this piece. The performers should use their most natural, relaxed voice for the singing parts. Any sung parts that are too low may be transposed into whatever octave is easiest.

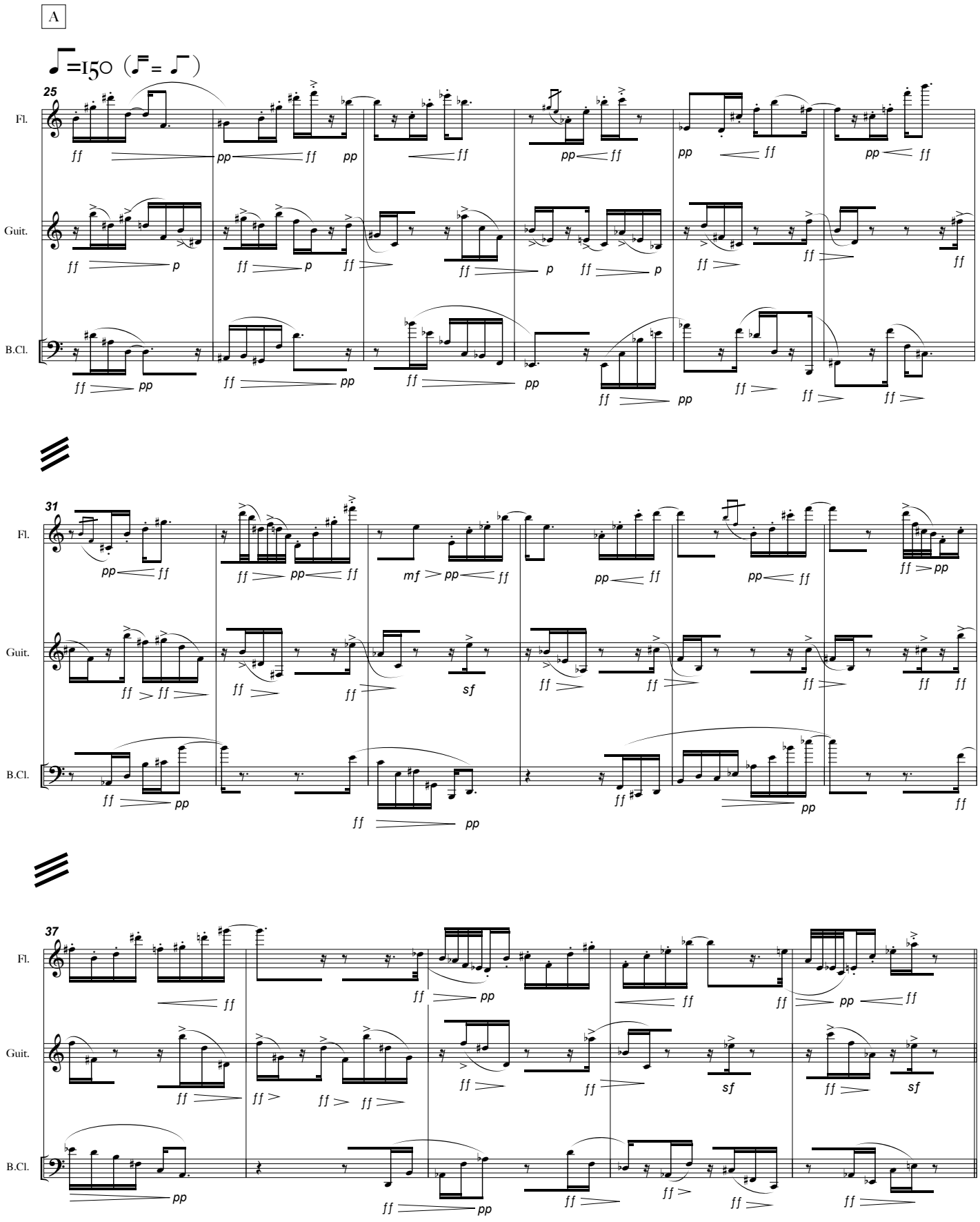
**General**
-Accidentals affect only the notes before which they appear with the exception of repeated notes.
-Tempo markings are merely a guideline.
-**chuffed** *adj.* Someone who describes themselves as being *chuffed* is generally happy with life.
(http://english2american.com/dictionary/c.html)
-Performance time is approximately 7 minutes.

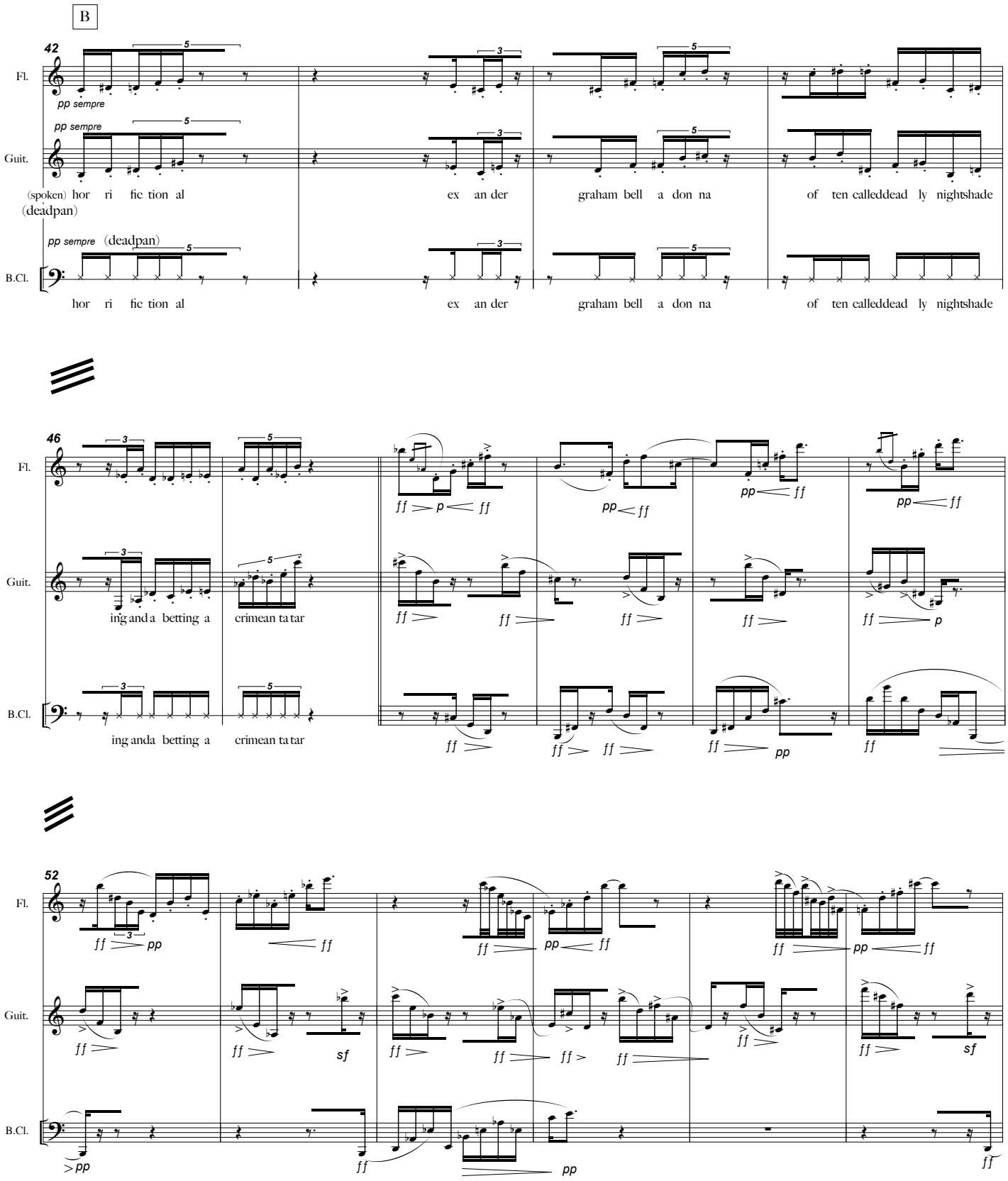
**Drew Hammond**

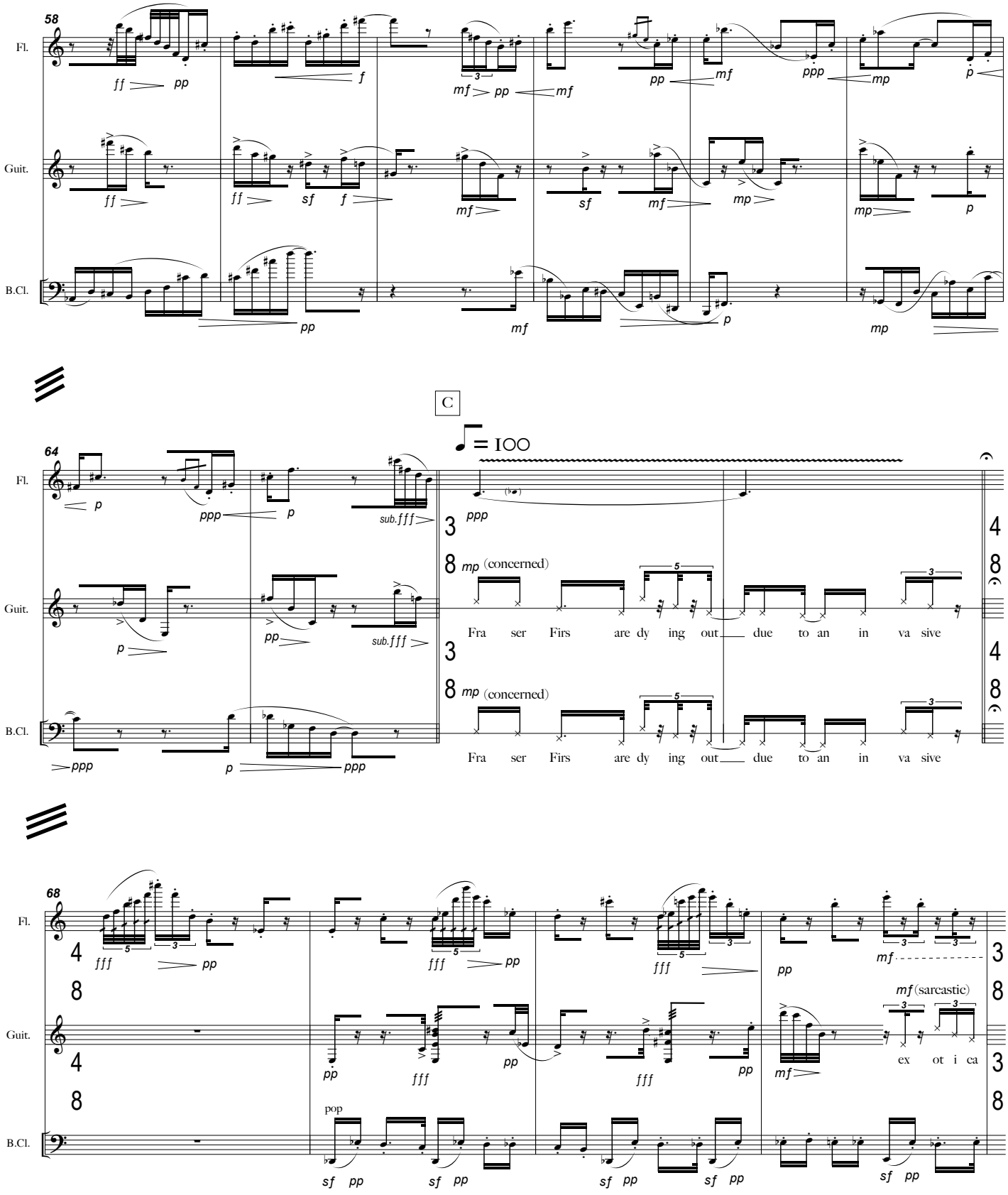
**2007**

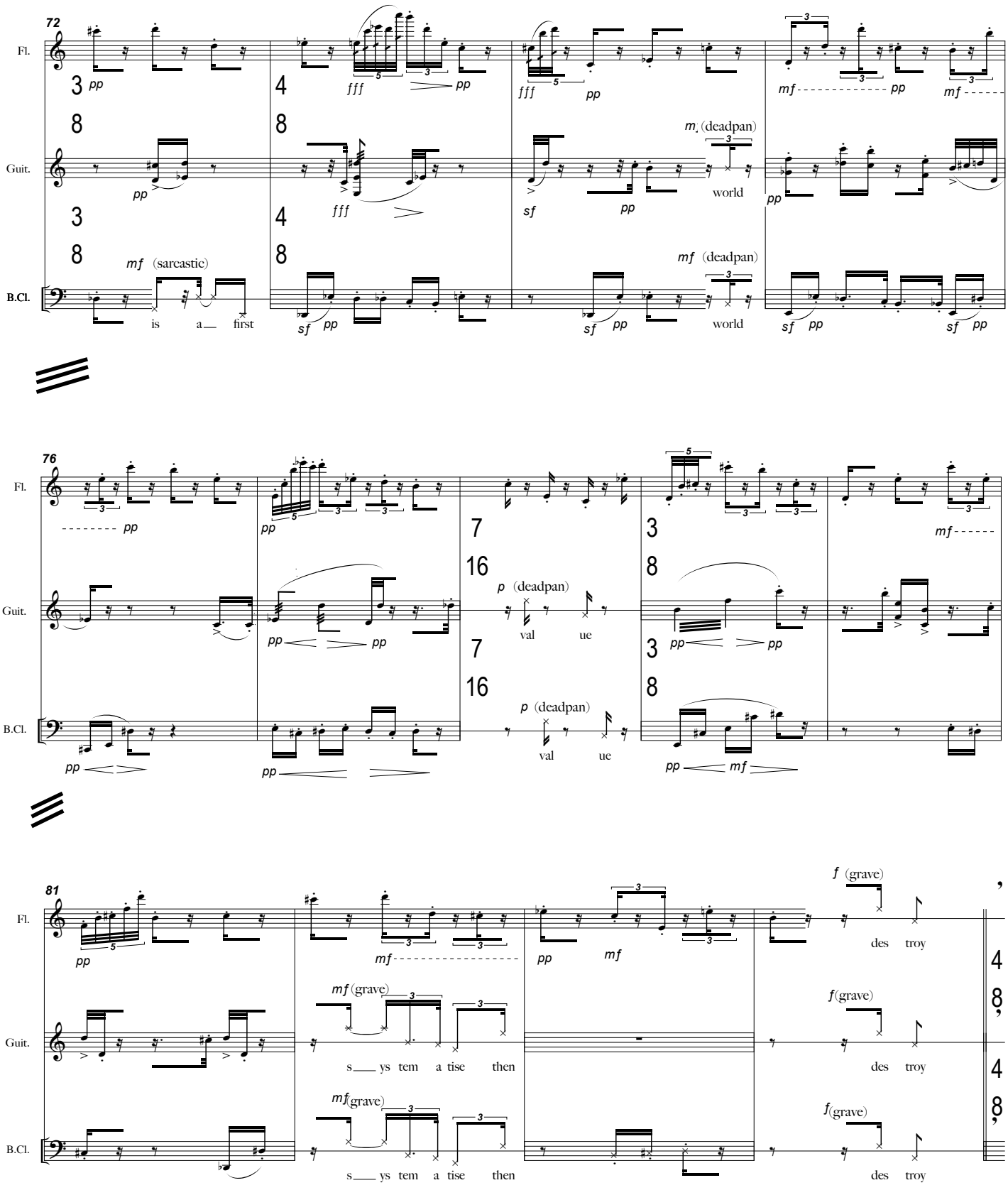


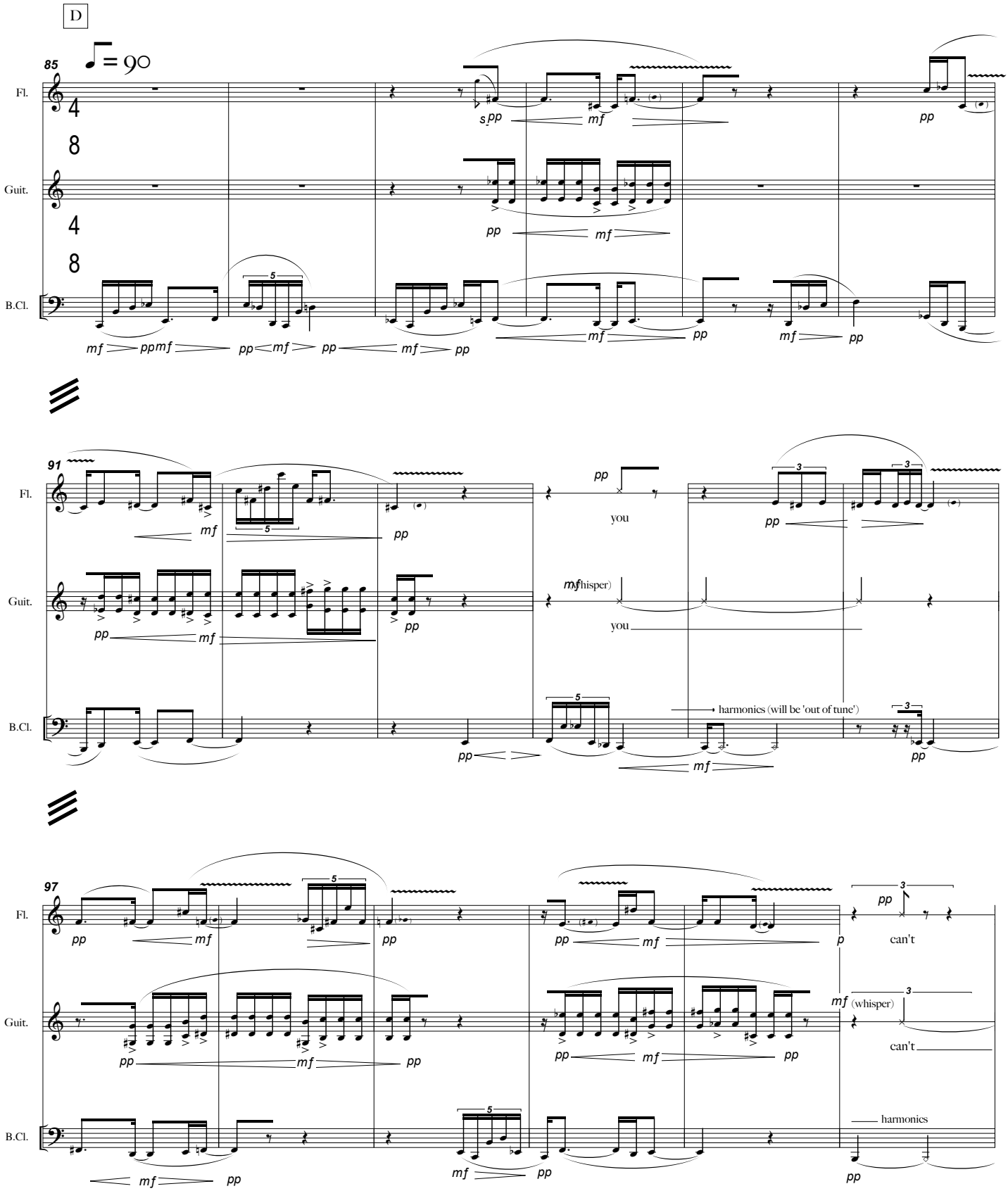

13
Fl.
Guit.
B.Cl.
mf (deadpan)
side of the
mf (proud)
road
through the blue ridge
17
mp (wistful)
moun tains have al ways been my
21
mf (concerned)
home less people are of ten blamed
for their own
f (deadpan)
sit u a tionist bauhaus

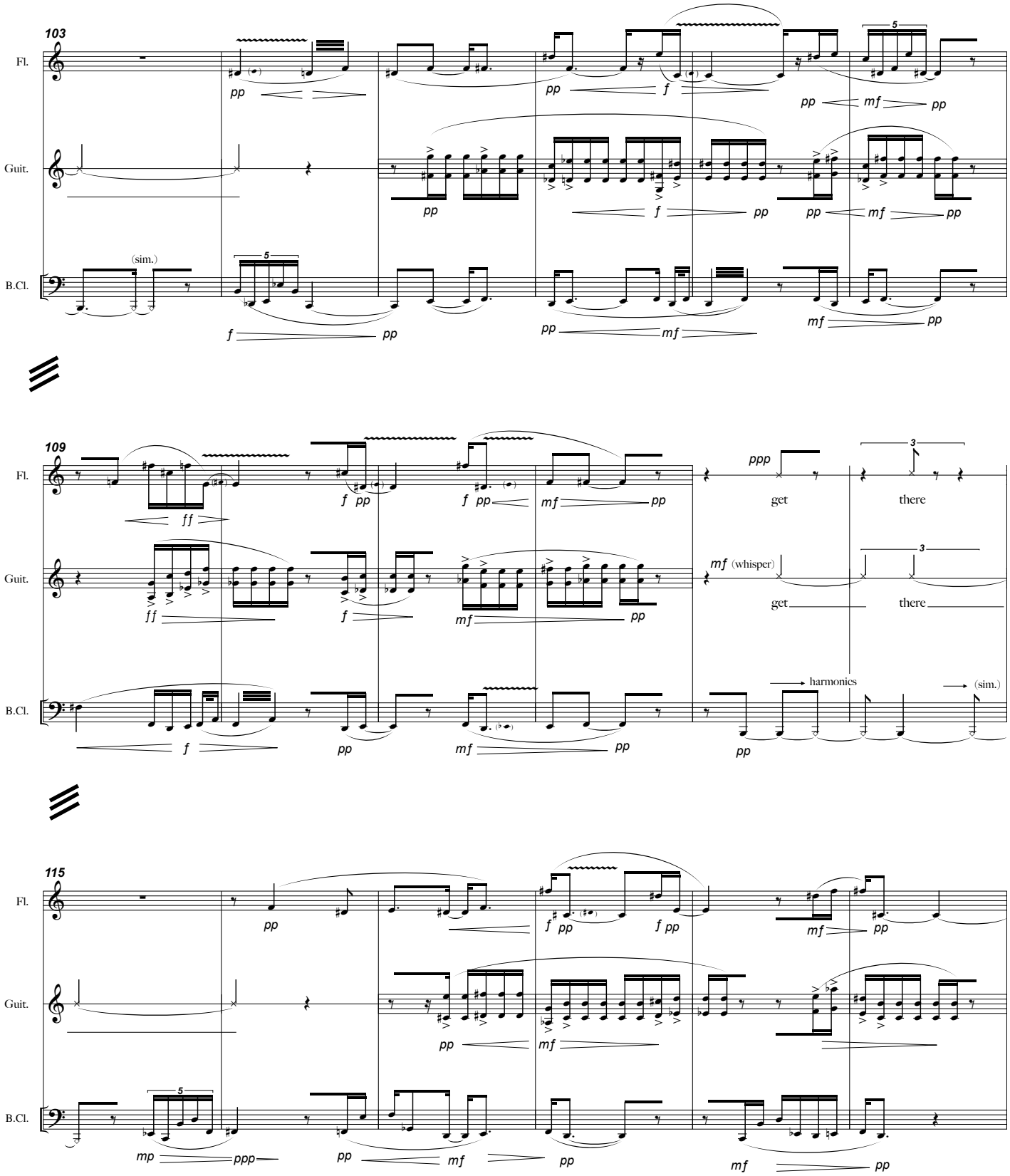

A
♩=150 (♩= ♩)
25
Fl.
Guit.
B.Cl.
31
37

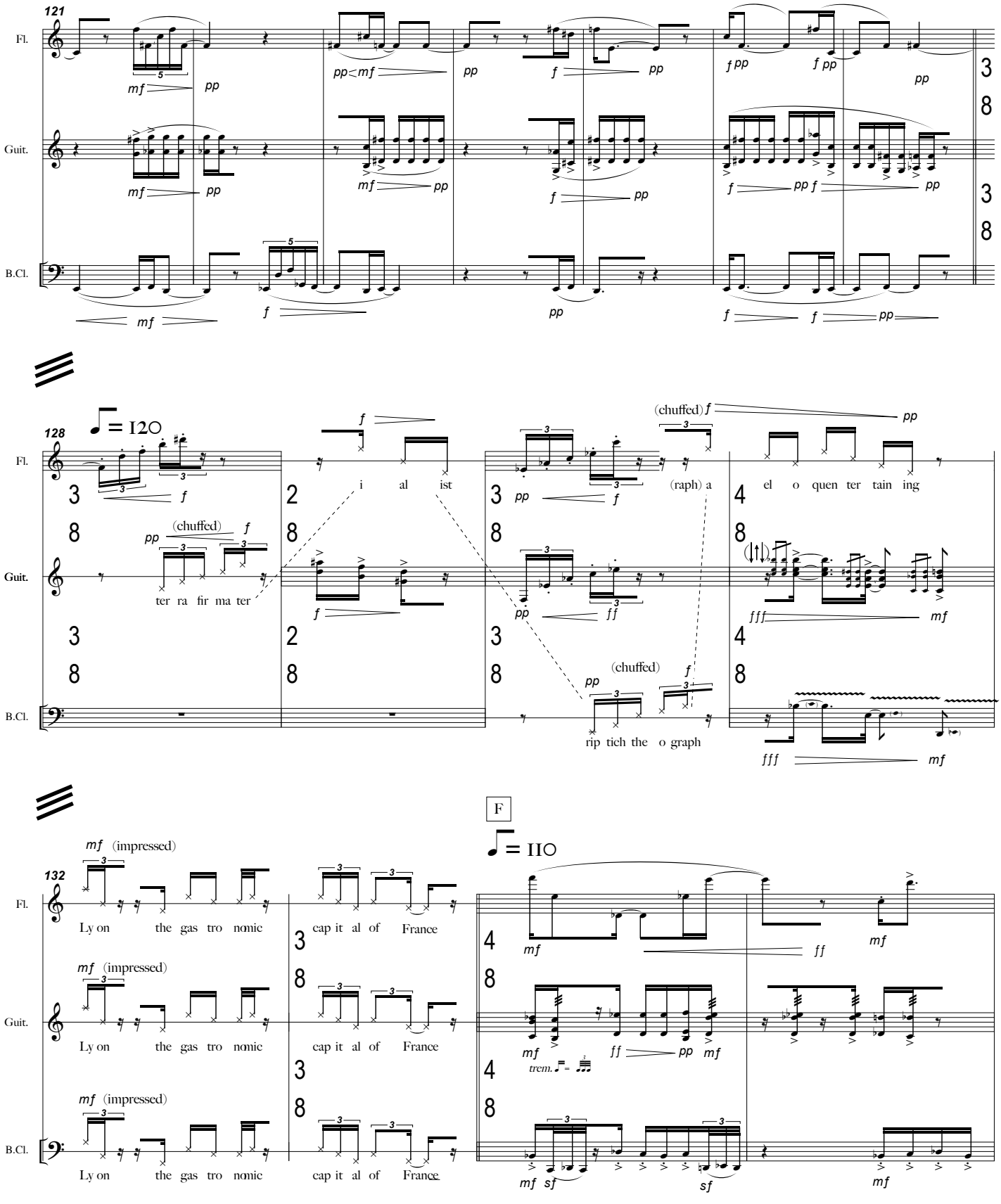

B
42
Fl.
pp sempre
Guit.
pp sempre
(spoken) hor ri fic tion al ex an der graham bell a don na of ten calleddead ly nightshade
(deadpan)
B.Cl.
pp sempre (deadpan)
hor ri fic tion al ex an der graham bell a don na of ten calleddead ly nightshade
46
Fl.
Guit.
ing and a betting a crimean ta tar
B.Cl.
ing anda betting a crimean ta tar
52
Fl.
Guit.
B.Cl.

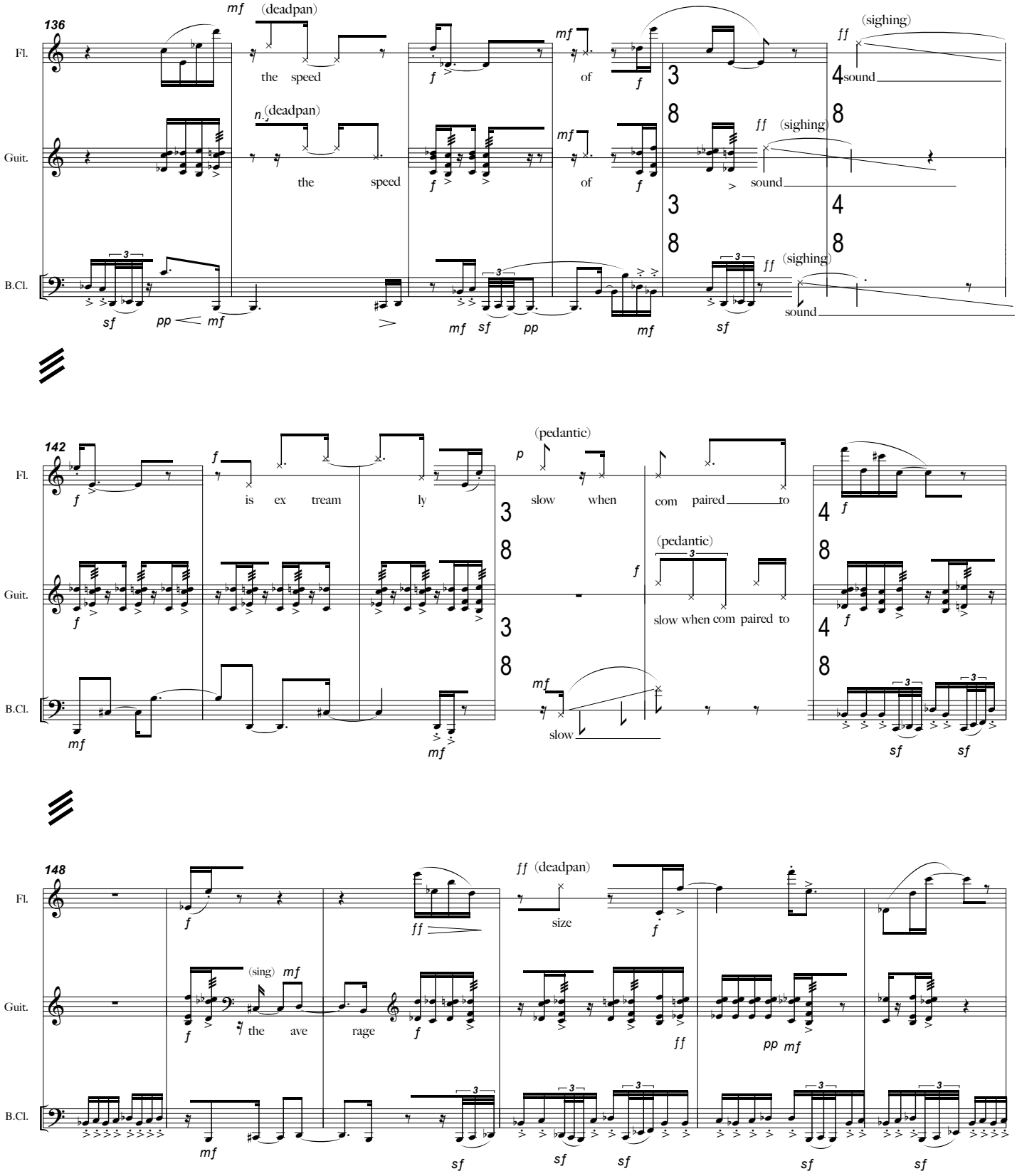

58
Fl.
Guit.
B.Cl.
C
♩ = 100
64
68
(concerned)
Fra ser Firs are dy ing out due to an in va sive
(sarcastic)
ex ot i ca
pop

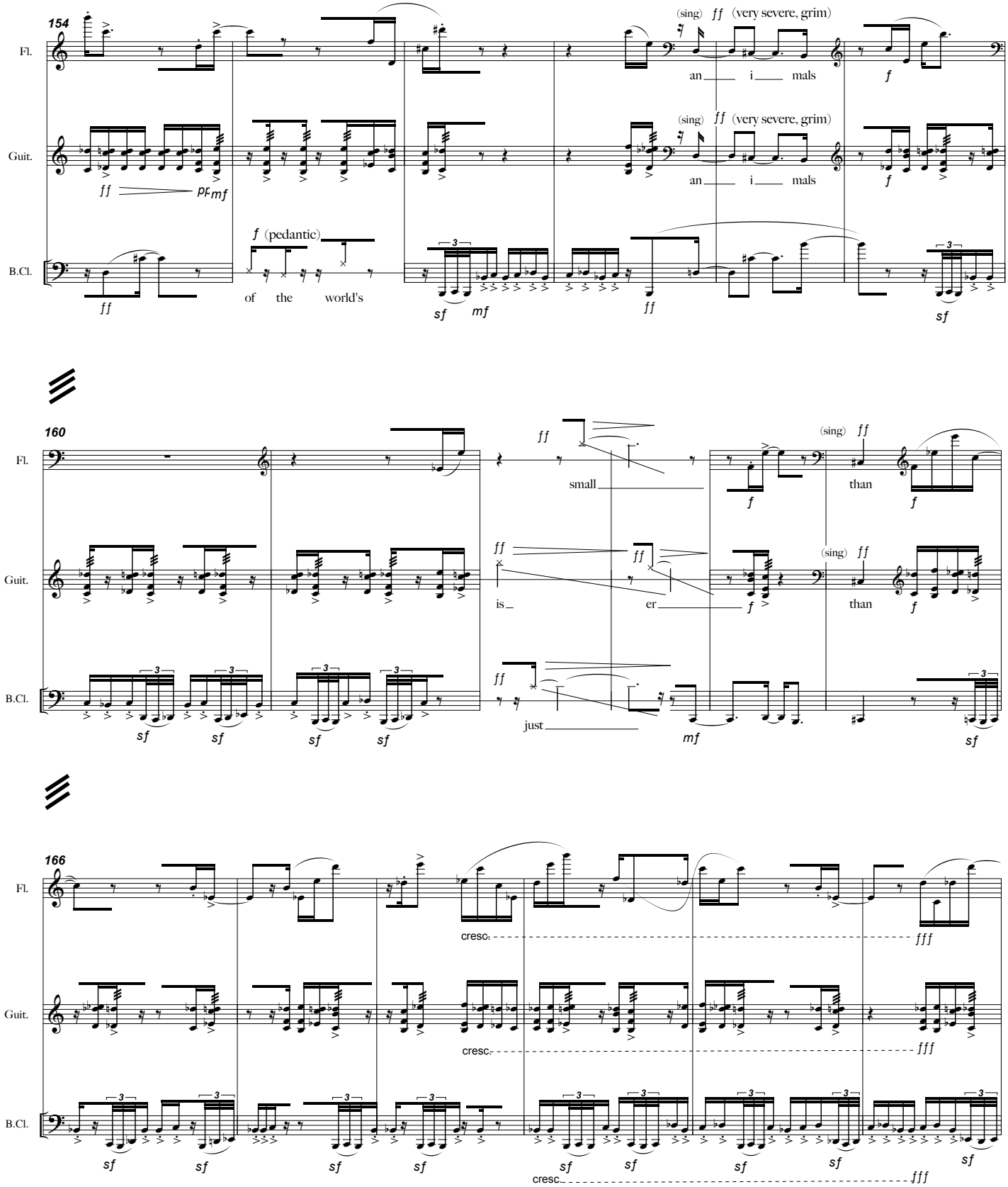

72
Fl.
Guit.
B.Cl.
pp
fff
mf (sarcastic)
is a first
(deadpan)
world
sf
76
p (deadpan)
val ue
81
f (grave)
des troy
mf (grave)
s ys tem a tise then
f (grave)

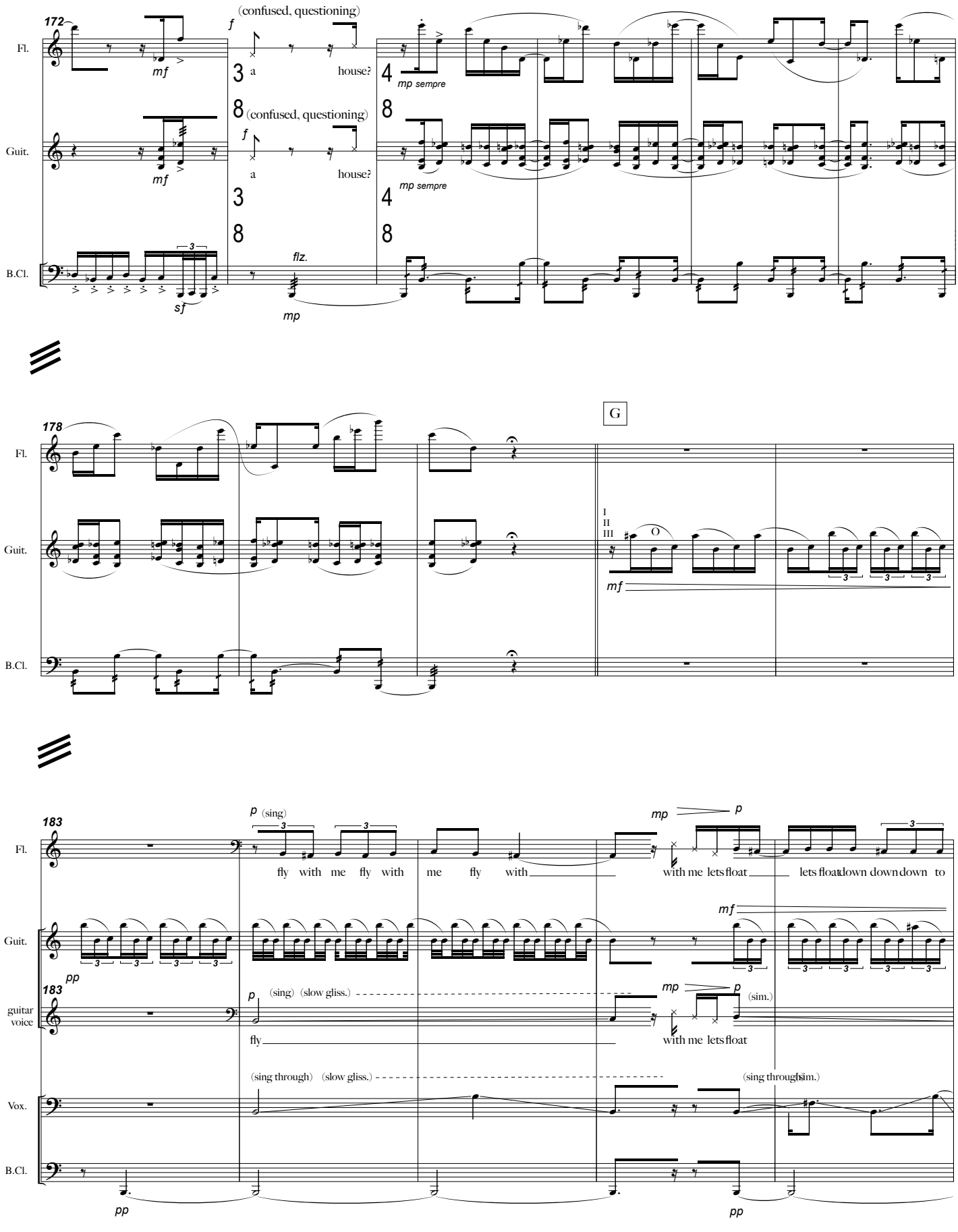

D
85
♩ = 90
Fl.
Guit.
B.Cl.
4
8
s pp
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp
91
Fl.
Guit.
B.Cl.
mf
pp
mf
pp
pp
you
mf (whisper)
you
pp
pp
harmonics (will be 'out of tune')
mf
pp
97
Fl.
Guit.
B.Cl.
pp
mf
pp
pp
mf
pp
p
pp
can't
mf (whisper)
can't
pp
mf
pp
mf
pp
pp
harmonics
pp

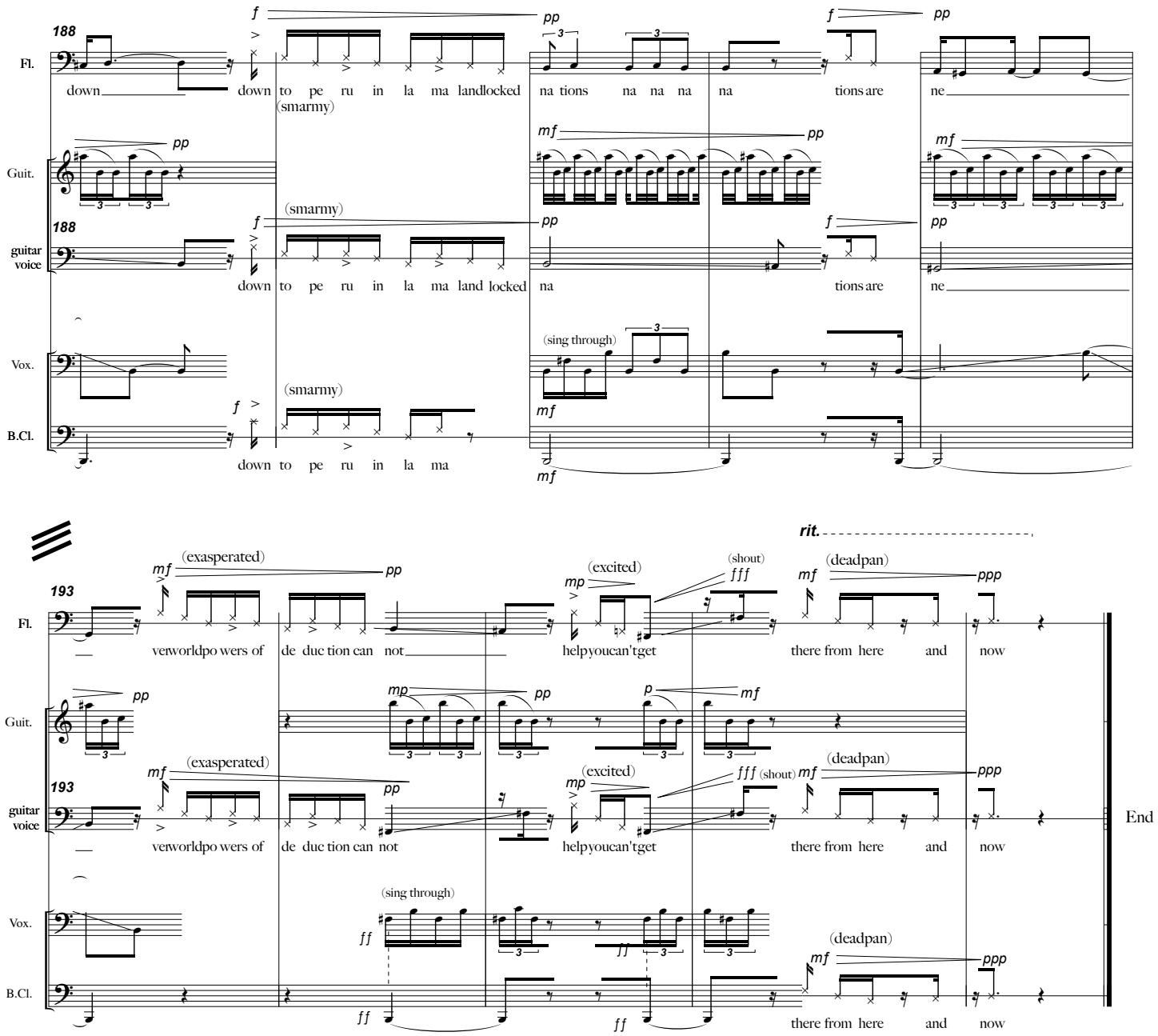

103
Fl.
Guit.
B.Cl.
(sim.)
109
ppp
get
there
mf (whisper)
harmonics
(sim.)
115


121
Fl.
Guit.
B.Cl.
128
♩= 120
(chuffed)
ter ra fir ma ter
i al ist
(raph) a
el o quen ter tain ing
rip tich the o graph
F
♩= 110
132
(impressed)
Ly on the gas tro nomic
cap it al of France


136
Fl.
Guit.
B.Cl.
mf (deadpan)
the speed
of
ff (sighing)
sound
142
(pedantic)
is ex tream ly
slow when com paired to
slow when com paired to
148
ff (deadpan)
size
(sing)
the ave rage


154
Fl.
Guit.
B.Cl.
(sing) ff (very severe, grim)
an i mals
f
ff pf mf
f (pedantic)
of the world's
sf mf
ff
sf
160
ff
small
than
is
er
just
mf
166
cresc.
fff


172
Fl.
Guit.
B.Cl.
(confused, questioning)
a house?
mp sempre
flz.
178
G
I
II
III
183
guitar voice
Vox.
(sing)
fly with me fly with me fly with
with me lets float
lets float down down down to
(slow gliss.)
(sim.)
(sing through)


188
Fl.
Guit.
guitar voice
Vox.
B.Cl.
down down to pe ru in la ma landlocked na tions na na na na tions are ne
(smarmy)
down to pe ru in la ma land locked na tions are ne
(sing through)
down to pe ru in la ma
193
rit.
(exasperated)
(excited)
(shout)
(deadpan)
verworldpo wers of de duc tion can not helpyoucan'tget there from here and now
(sing through)
End

# Stalking the Unseeable Animal

for flute, Bb clarinet, piano and string quartet

Score

Drew Hammond

2007

# Stalking the Unseeable Animal

*for flute, clarinet, piano and string quartet*

Score

1. Accidentals affect only the notes before which they appear.
2. The pianist is to use the sustain pedal at their discretion where no pedalling is marked.
3. Tempo markings need not be followed too strictly
4. Performance time is approximately 15 minutes..

## I. Self
## II. Forest
## III. Forgetting

To the Unseeable Animal

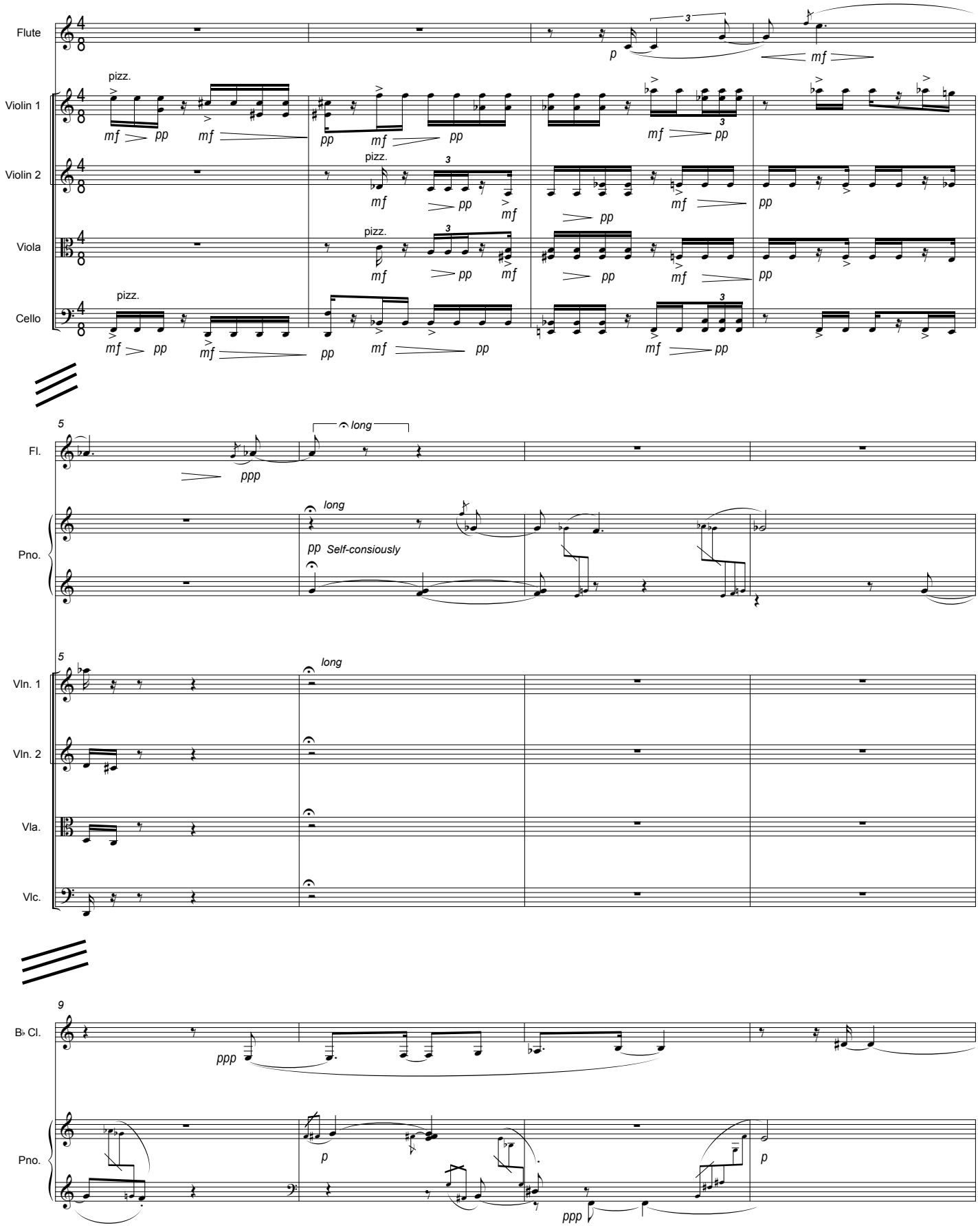
My Daughter: "I hope there's an animal
somewhere that nobody has ever seen,
and I hope nobody ever sees it."

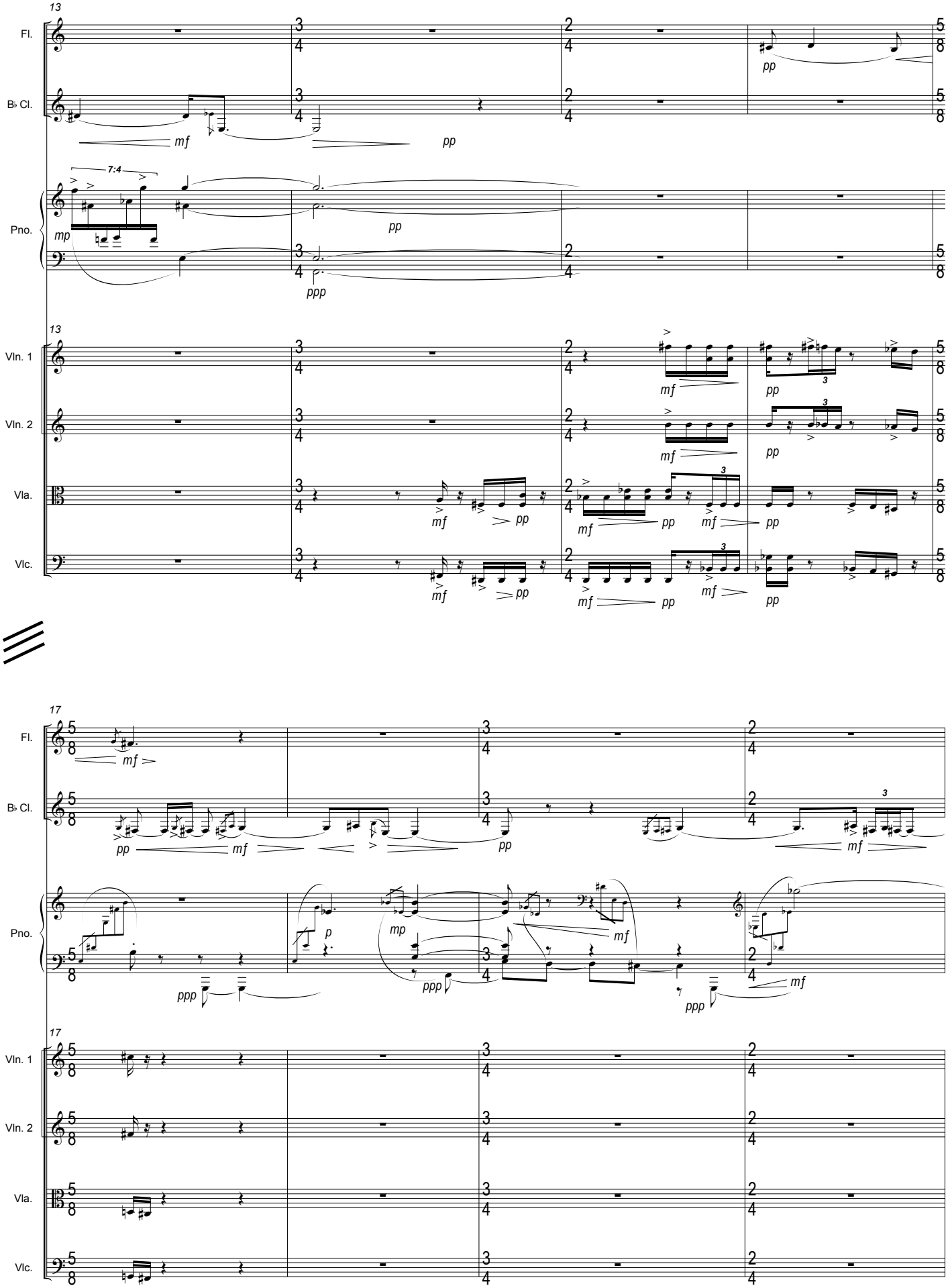
Being, whose flesh dissolves
at our glance, knower
of the secret sums and measures,
you are always here,
dwelling in the oldest sycamores,
visiting the faithful springs
when they are dark and the foxes
have crept to their edges.
I have come upon pools
in streams, places overgrown
with the woods' shadow,
where I knew you had rested,
watching the little fish
hang still in the flow;
as I approached they seemed
particles of your clear mind
disappearing among the rocks.
I have waked deep in the woods
in the early morning, sure
that while I slept
your gaze passed over me.
That we do not know you
is your perfection
and our hope. The darkness
keeps us near you.

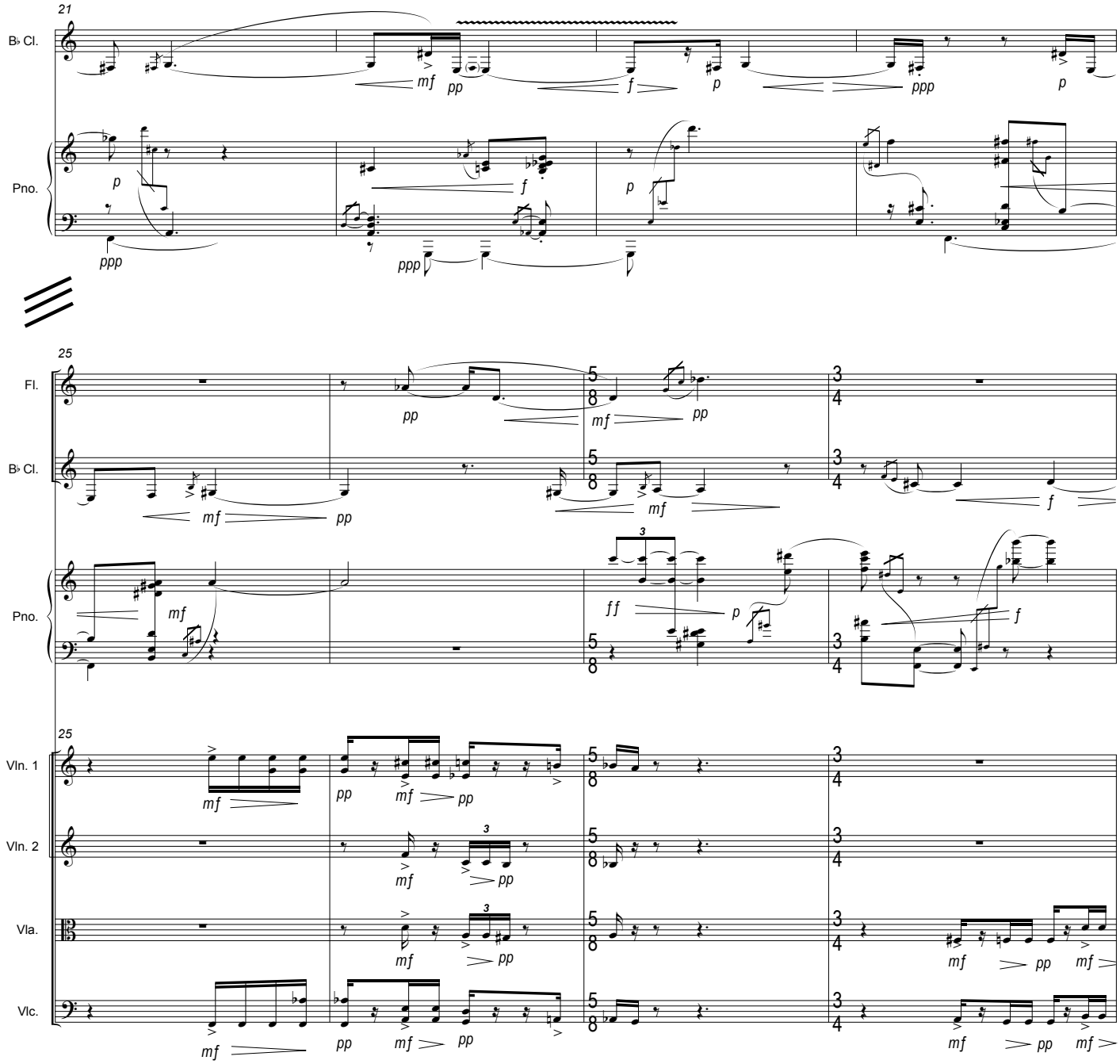
Wendell Berry

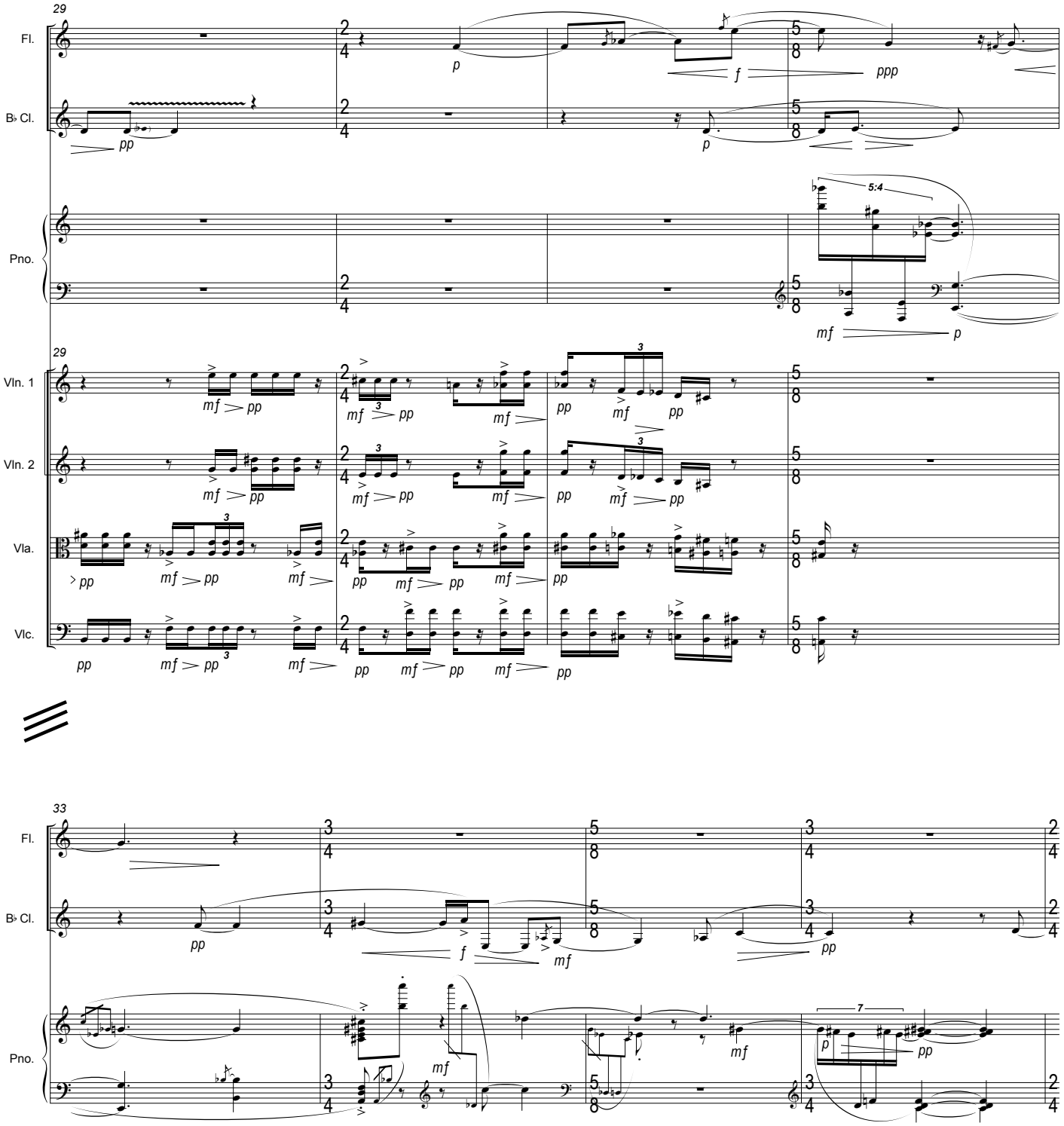
# I. Self

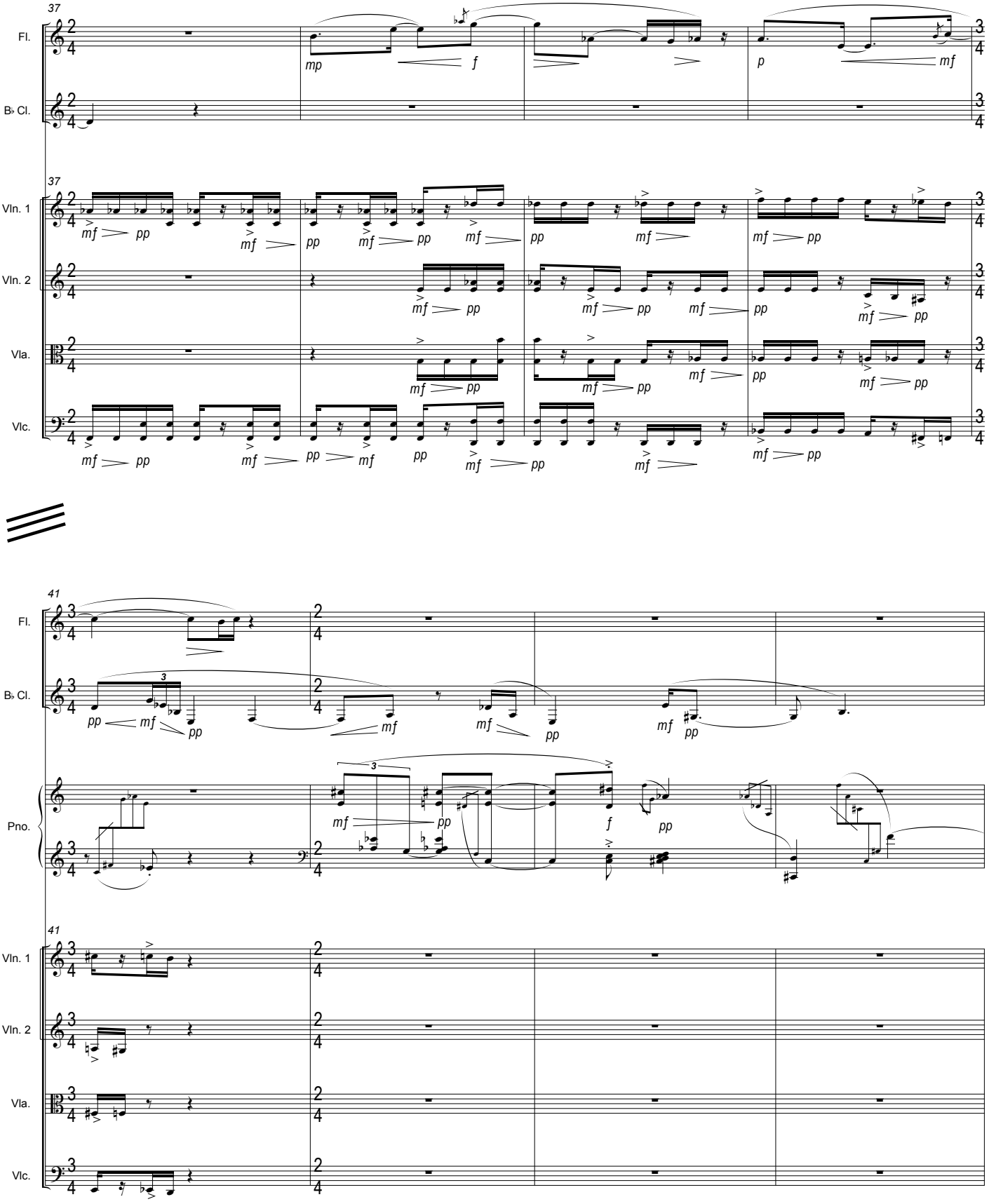
♪ = 70 *Restless*

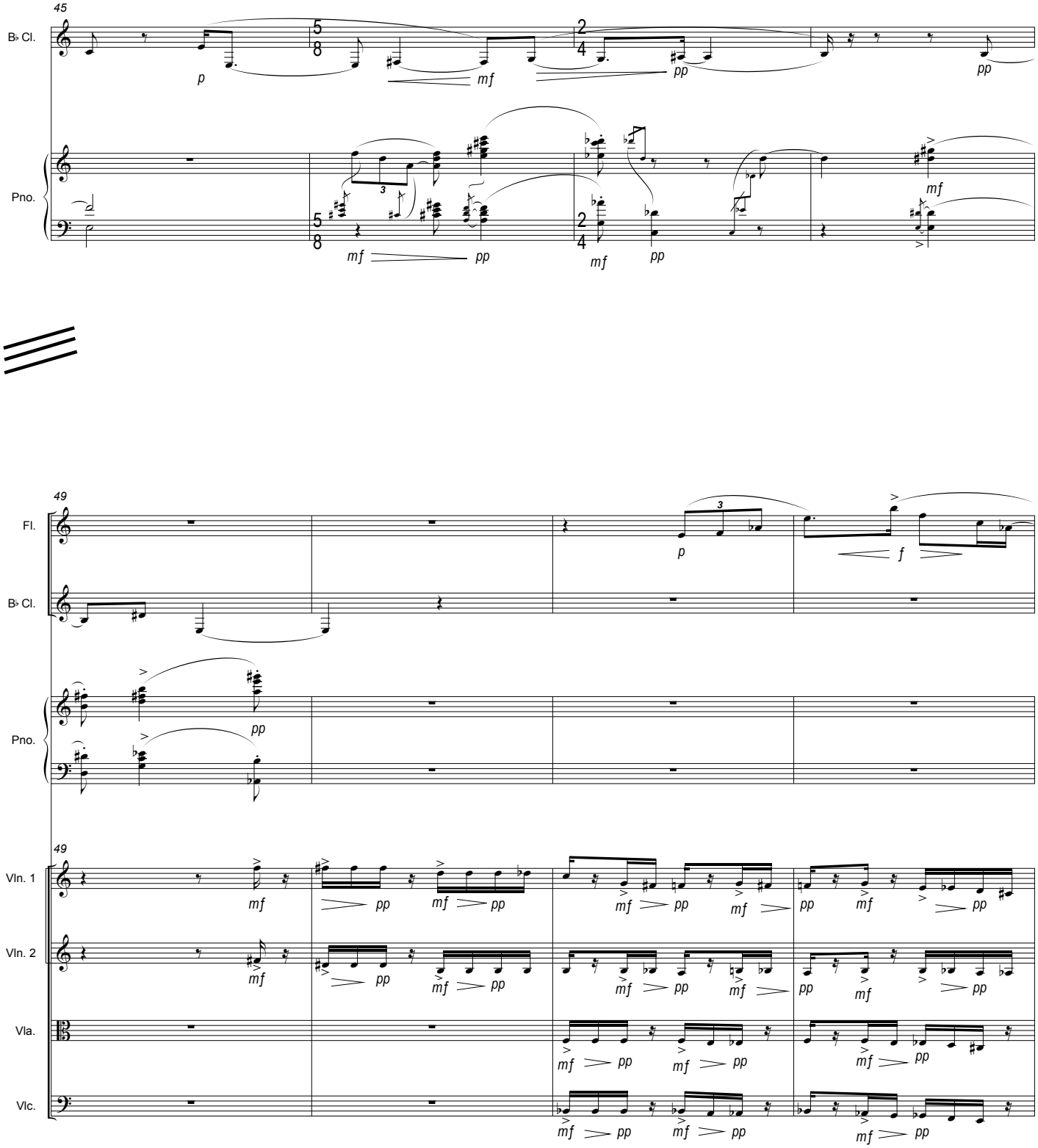


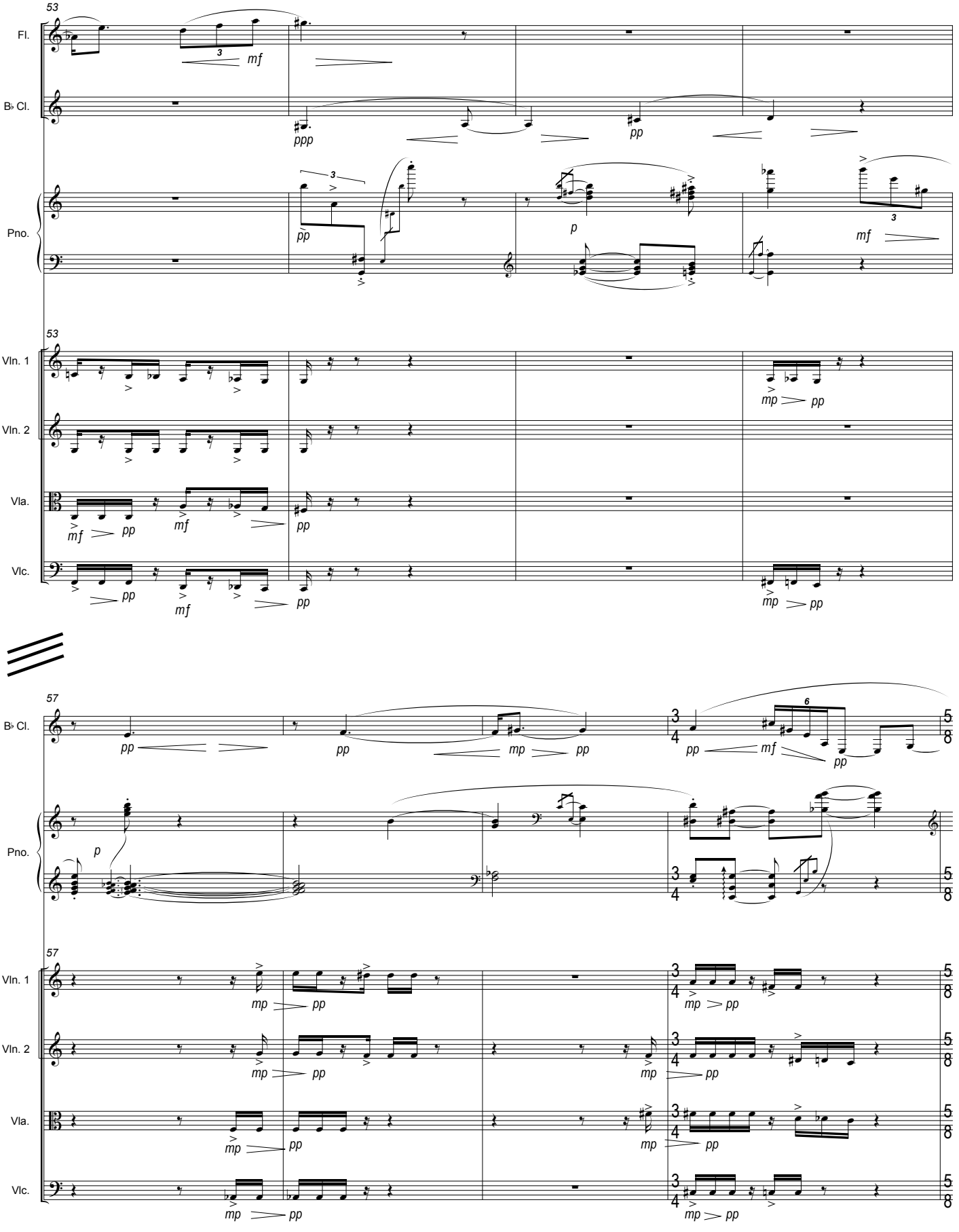

13
Fl.
B♭ Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
7:4
17

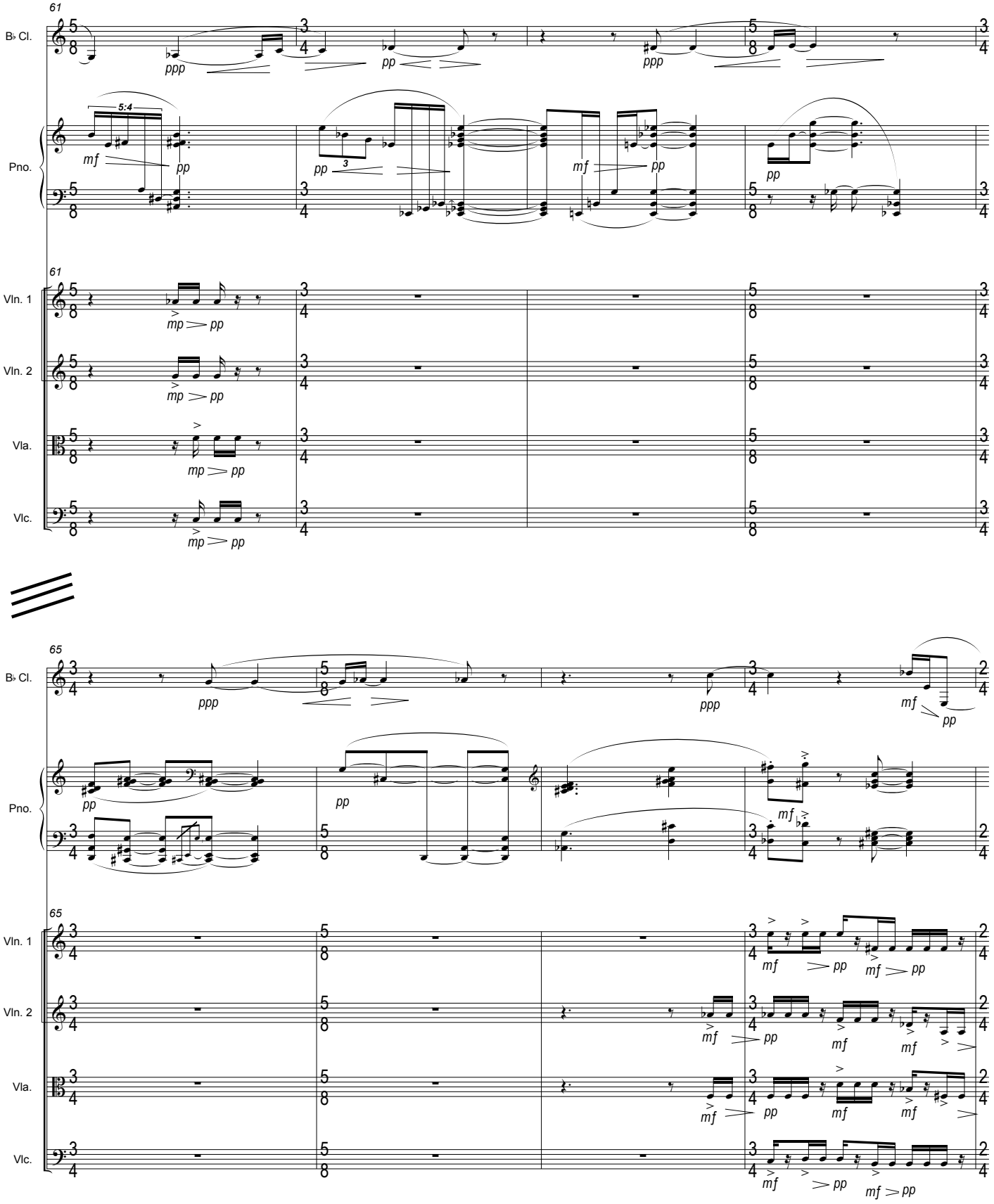

21
B♭ Cl.
Pno.
25
Fl.
B♭ Cl.
Pno.
25
Vln. 1
Vln. 2
Vla.
Vlc.

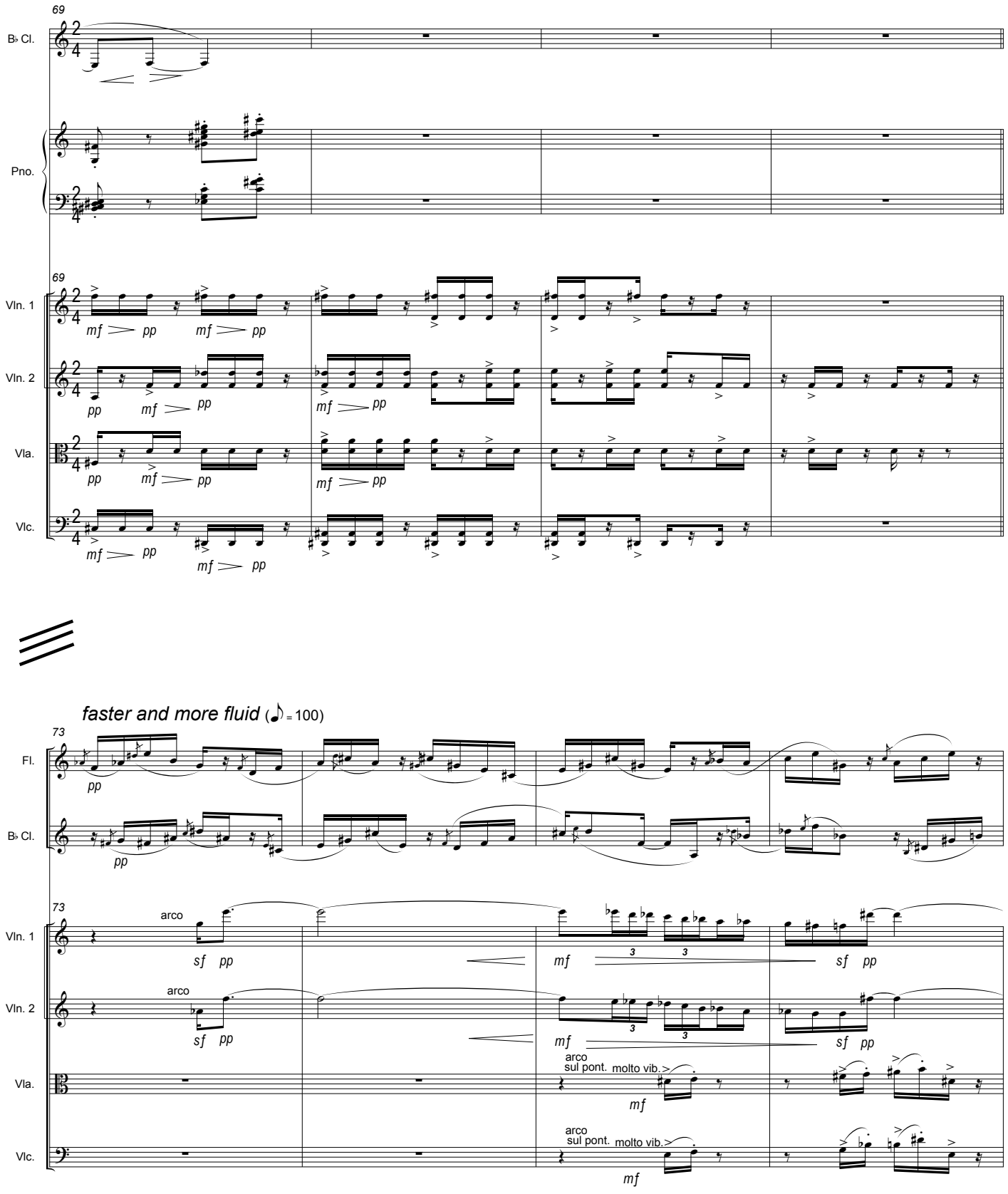

29
Fl.
B♭ Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
33
Fl.
B♭ Cl.
Pno.

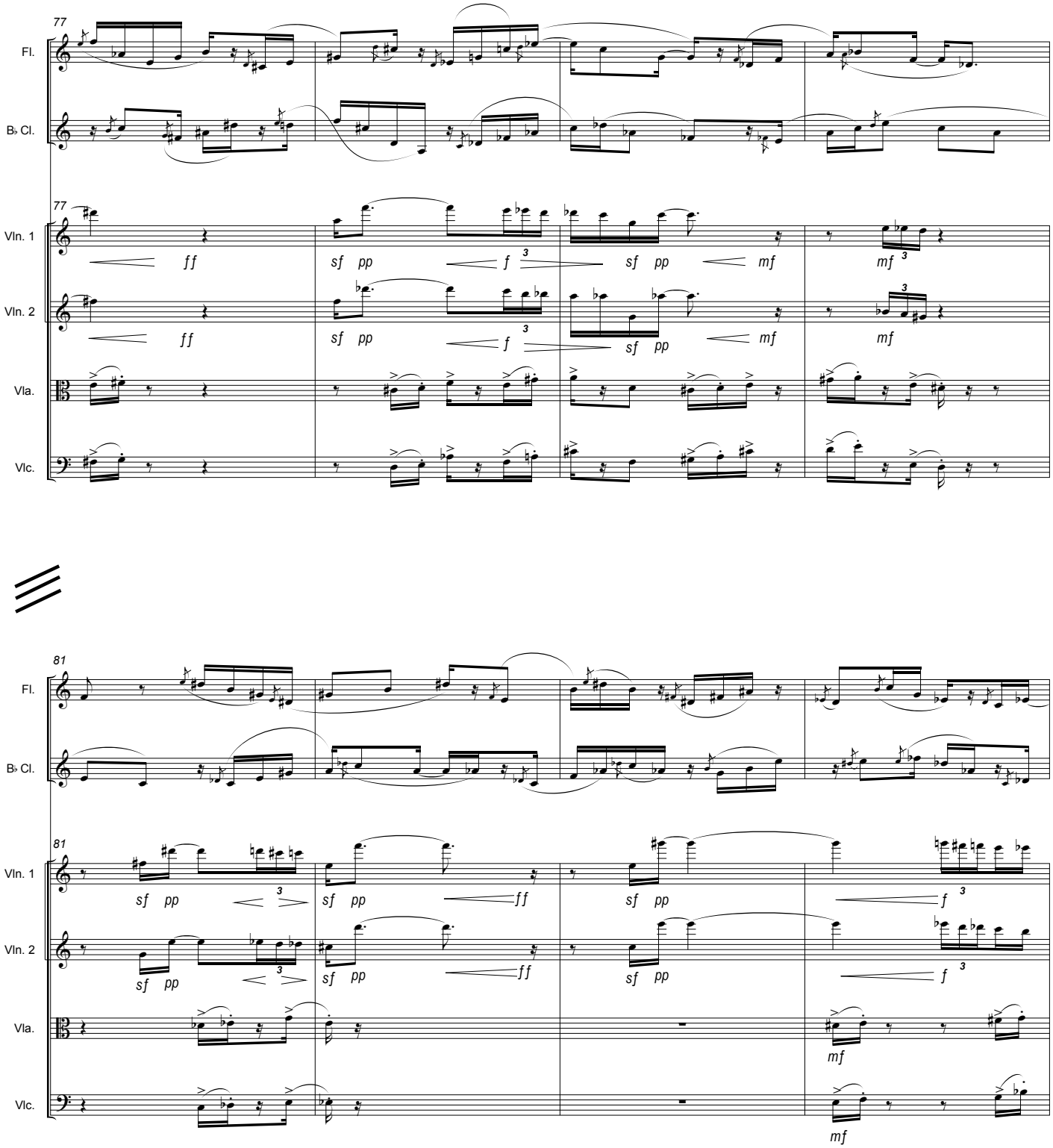

37
Fl.
B♭ Cl.
Vln. 1
Vln. 2
Vla.
Vlc.
41
Pno.

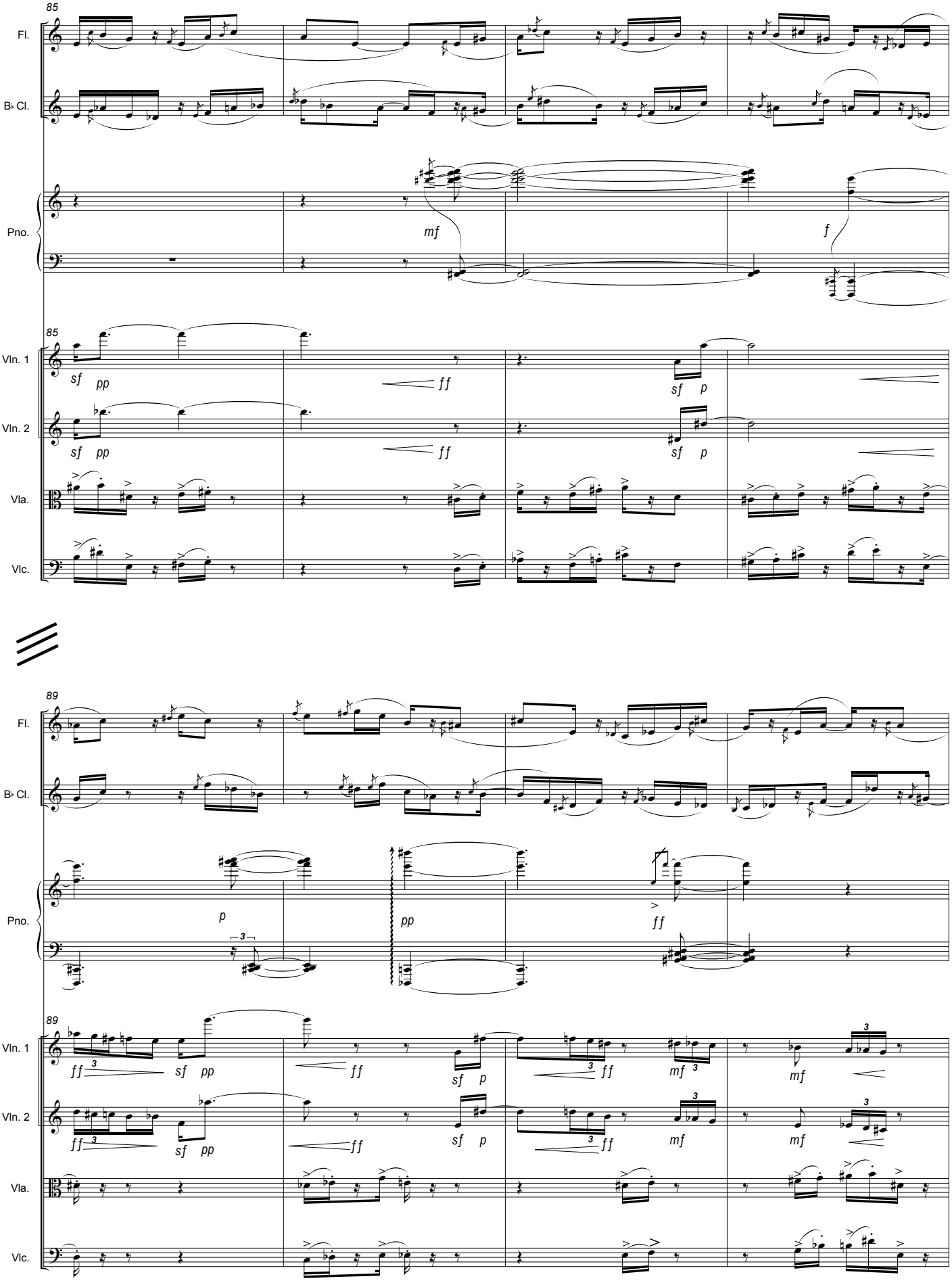

45
B♭ Cl.
Pno.
49
Fl.
B♭ Cl.
Pno.
49
Vln. 1
Vln. 2
Vla.
Vlc.

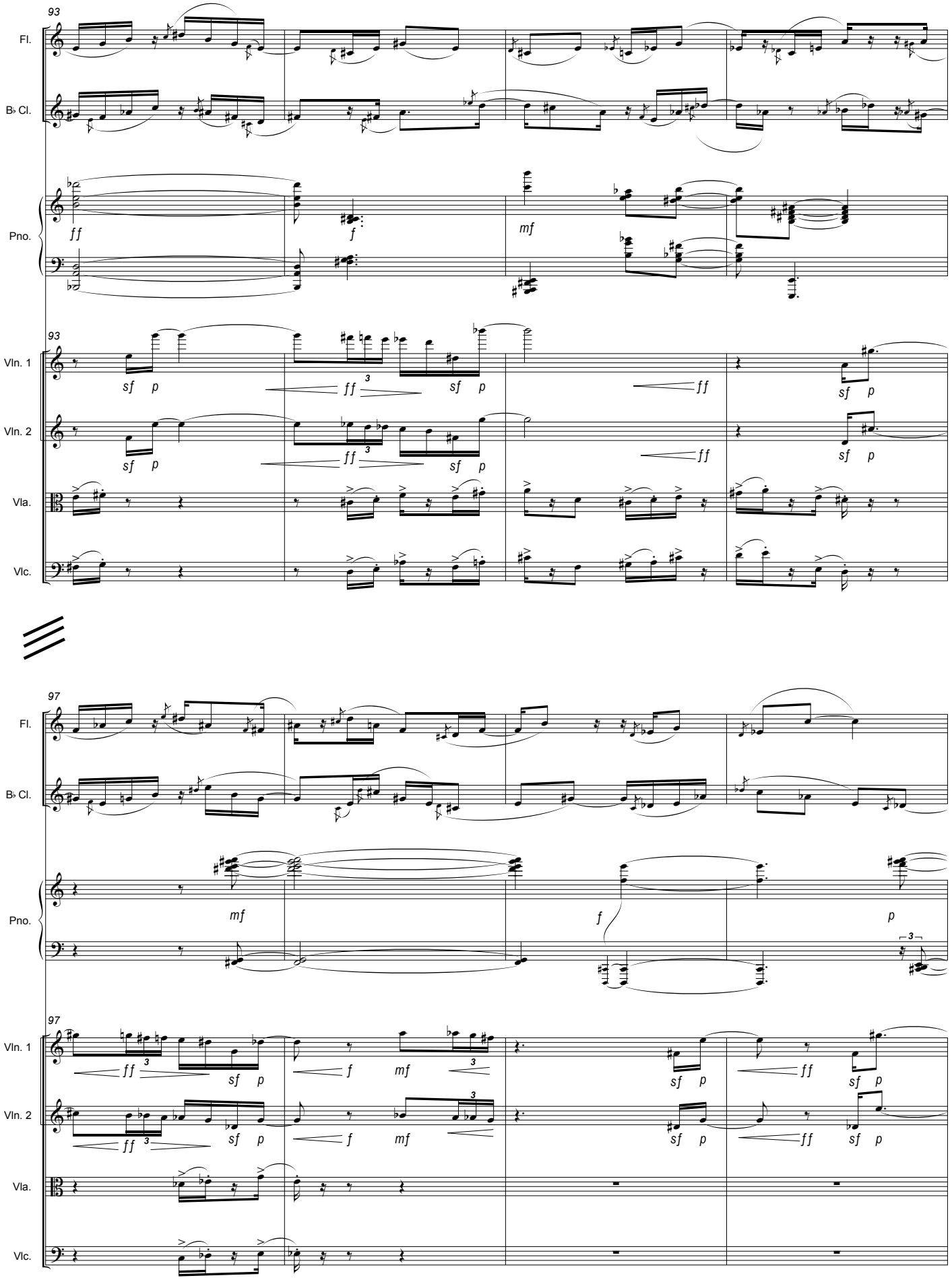

53
Fl.
B♭ Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
57
B♭ Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.

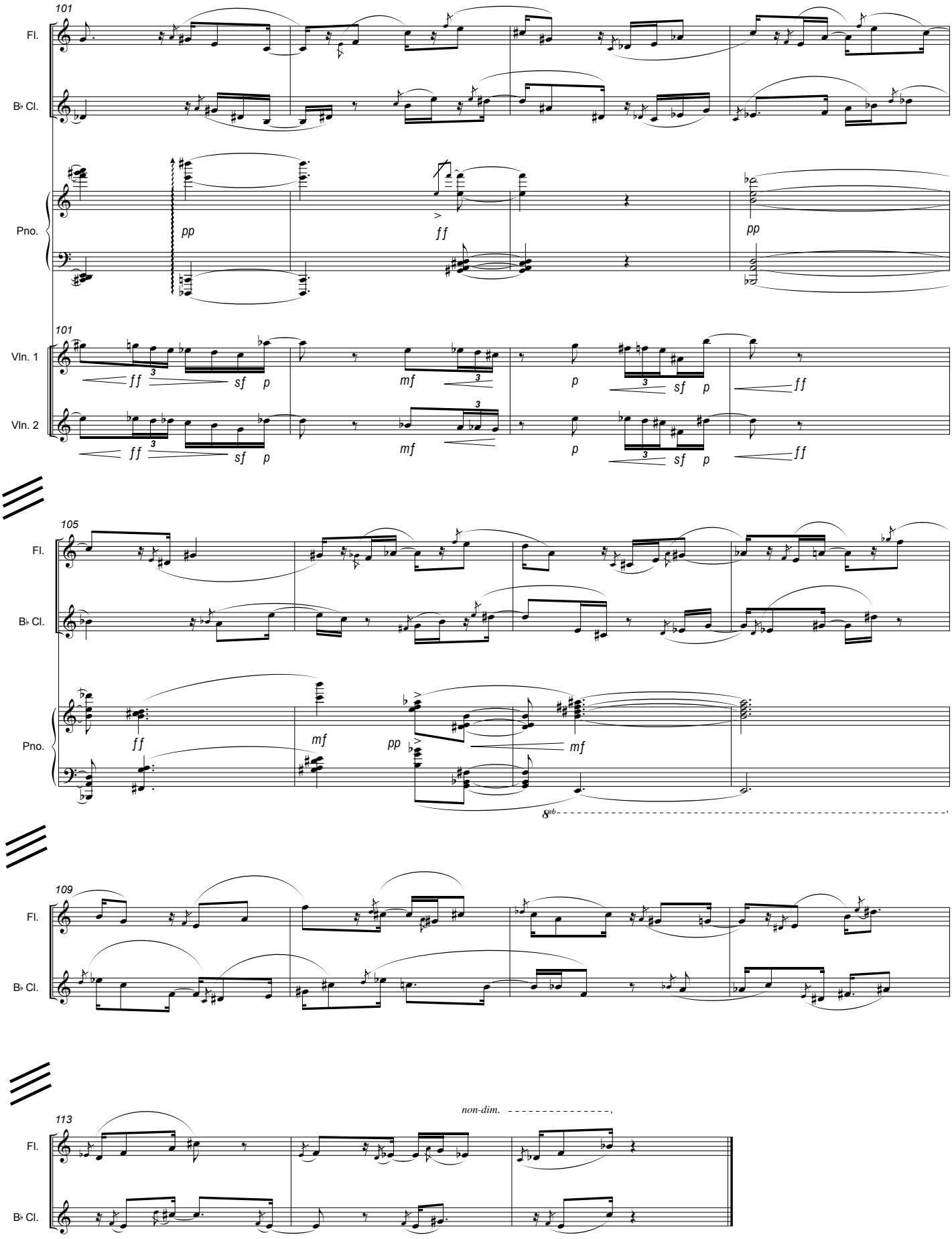

61
B♭ Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
5:4
65


69
B♭ Cl.
Pno.
69
Vln. 1
Vln. 2
Vla.
Vlc.
mf pp
faster and more fluid (♪ = 100)
73
Fl.
B♭ Cl.
73
arco
Vln. 1
Vln. 2
Vla.
Vlc.
sf pp
mf
arco
sul pont.
molto vib.


77
Fl.
B♭ Cl.
Vln. 1
Vln. 2
Vla.
Vlc.
ff
sf pp
f
sf pp
mf
mf
81
sf pp
ff
f
mf

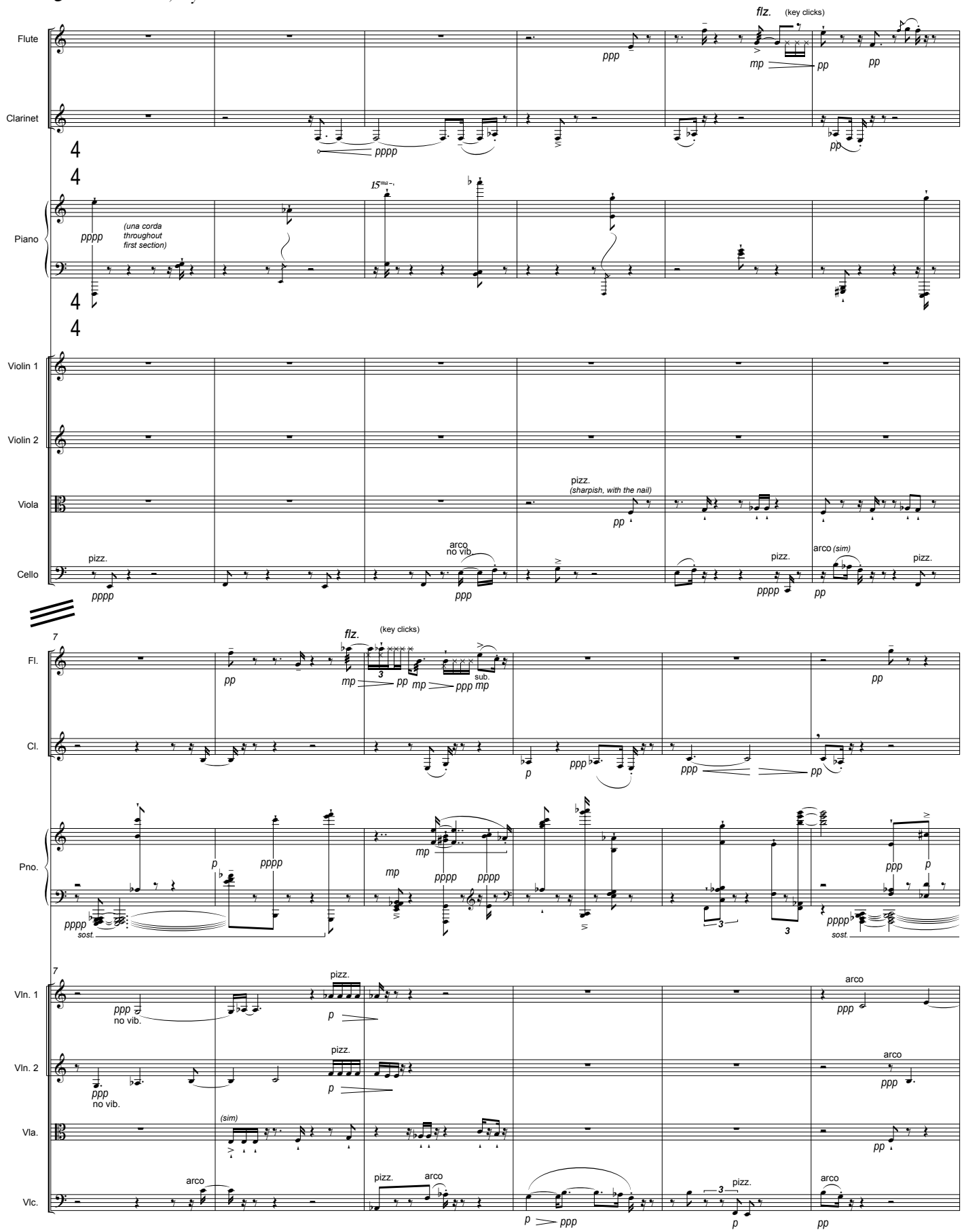

85
Fl.
B♭ Cl.
Pno.
mf
f
85
Vln. 1
Vln. 2
Vla.
Vlc.
sf pp
ff
sf p
89
p
pp
ff
89

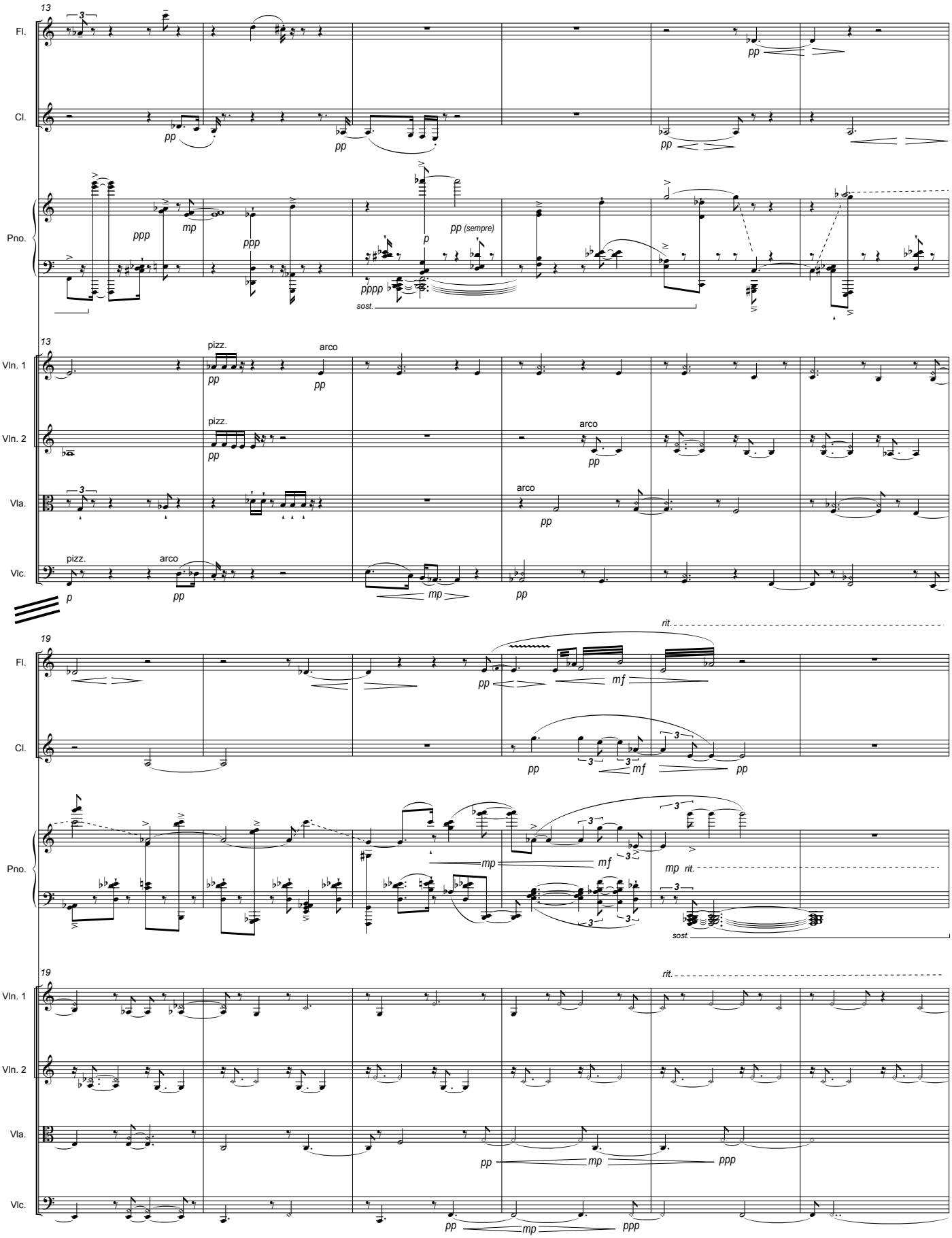

93
Fl.
B♭ Cl.
Pno.
ff
f
mf
93
Vln. 1
Vln. 2
Vla.
Vlc.
sf p
ff
3
97
Fl.
B♭ Cl.
Pno.
mf
f
p
97
Vln. 1
Vln. 2
Vla.
Vlc.

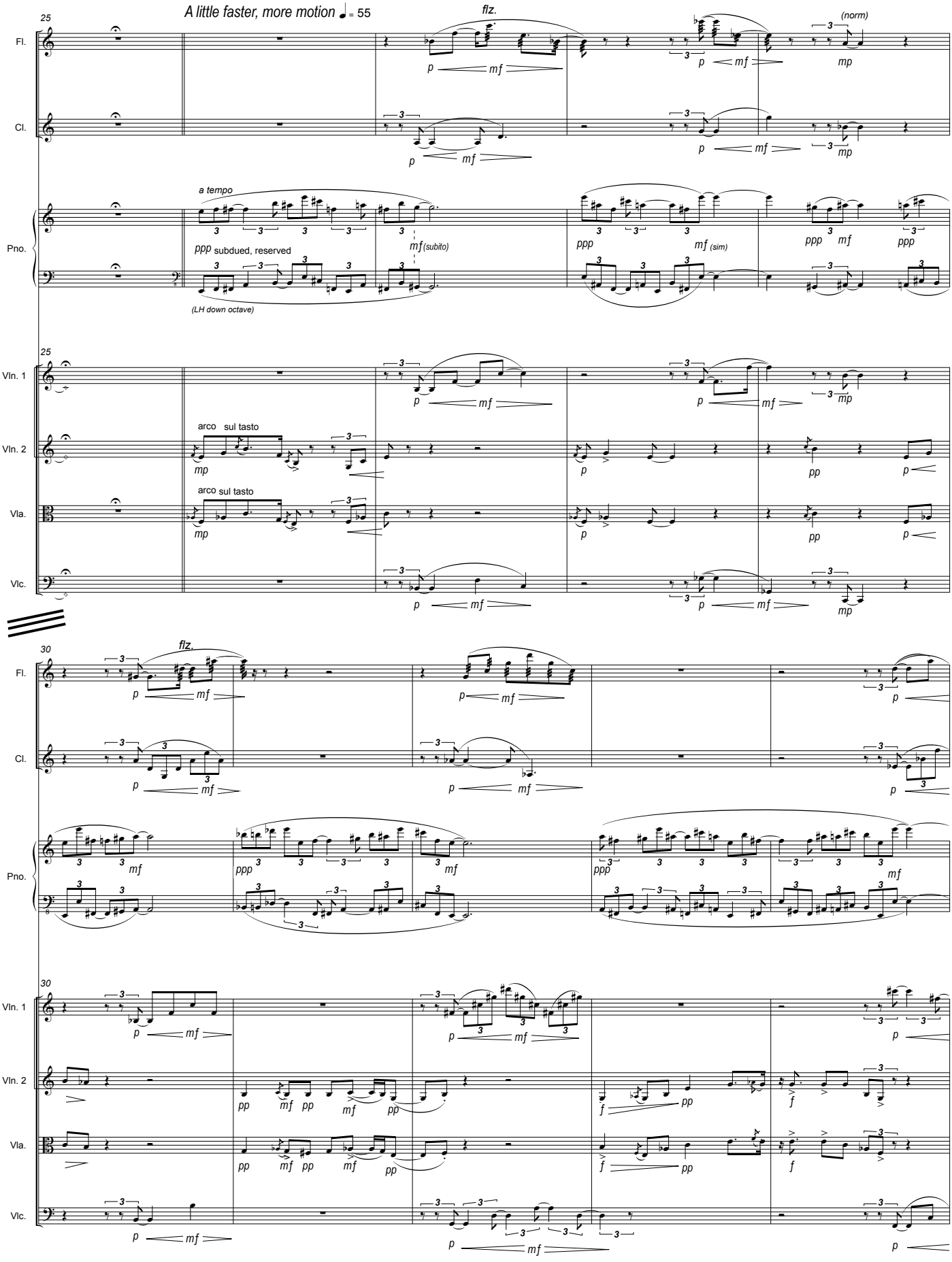

101
Fl.
B♭ Cl.
Pno.
pp
ff
pp
101
Vln. 1
Vln. 2
ff
sf
p
mf
p
sf
p
ff
105
Fl.
B♭ Cl.
Pno.
ff
mf
pp
mf
8vb
109
Fl.
B♭ Cl.
113
non-dim.
Fl.
B♭ Cl.

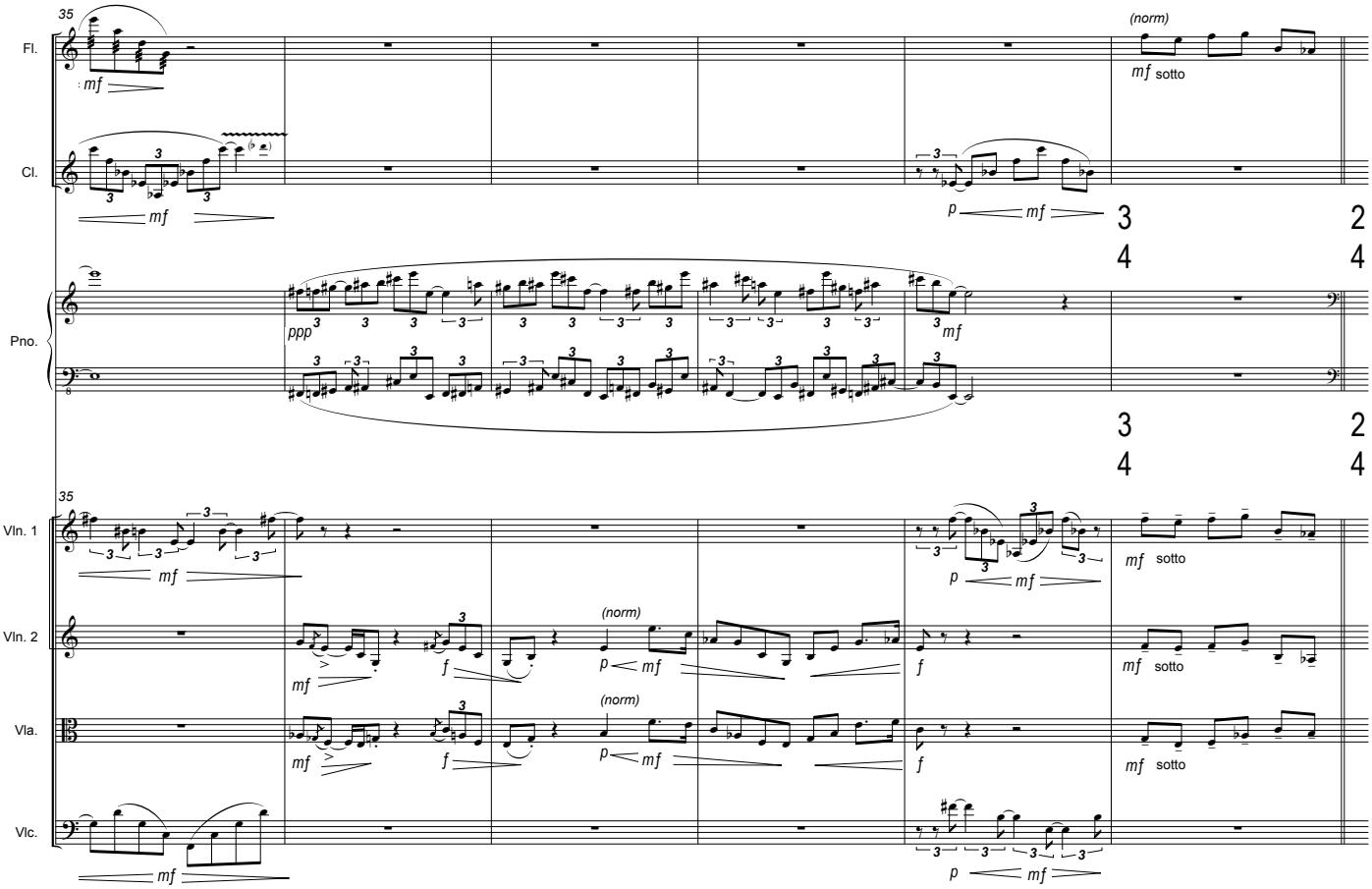
# II. Forest

♩ = 50 *Distant, mysterious*



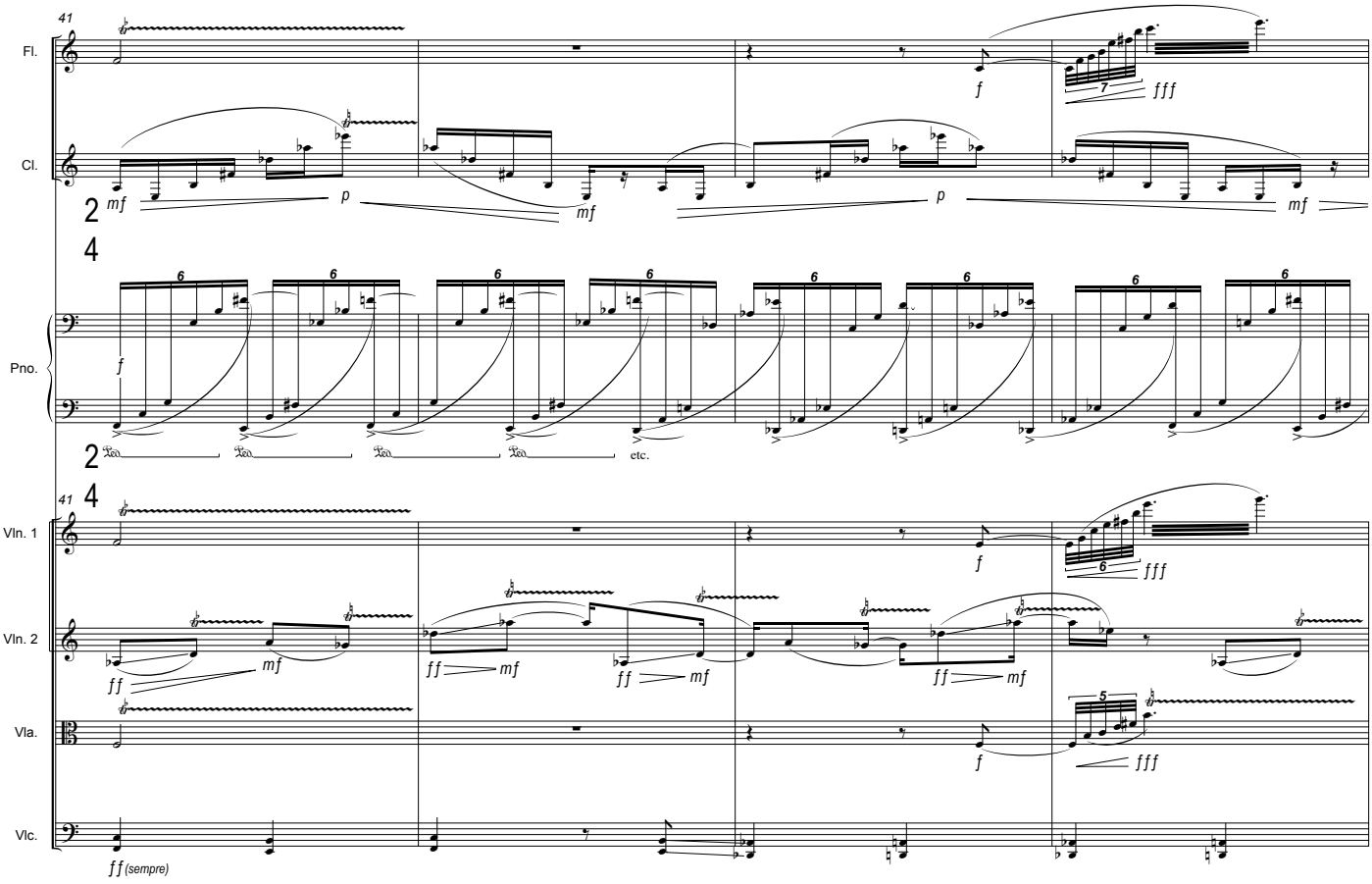

13
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
arco
sost.
19
rit.

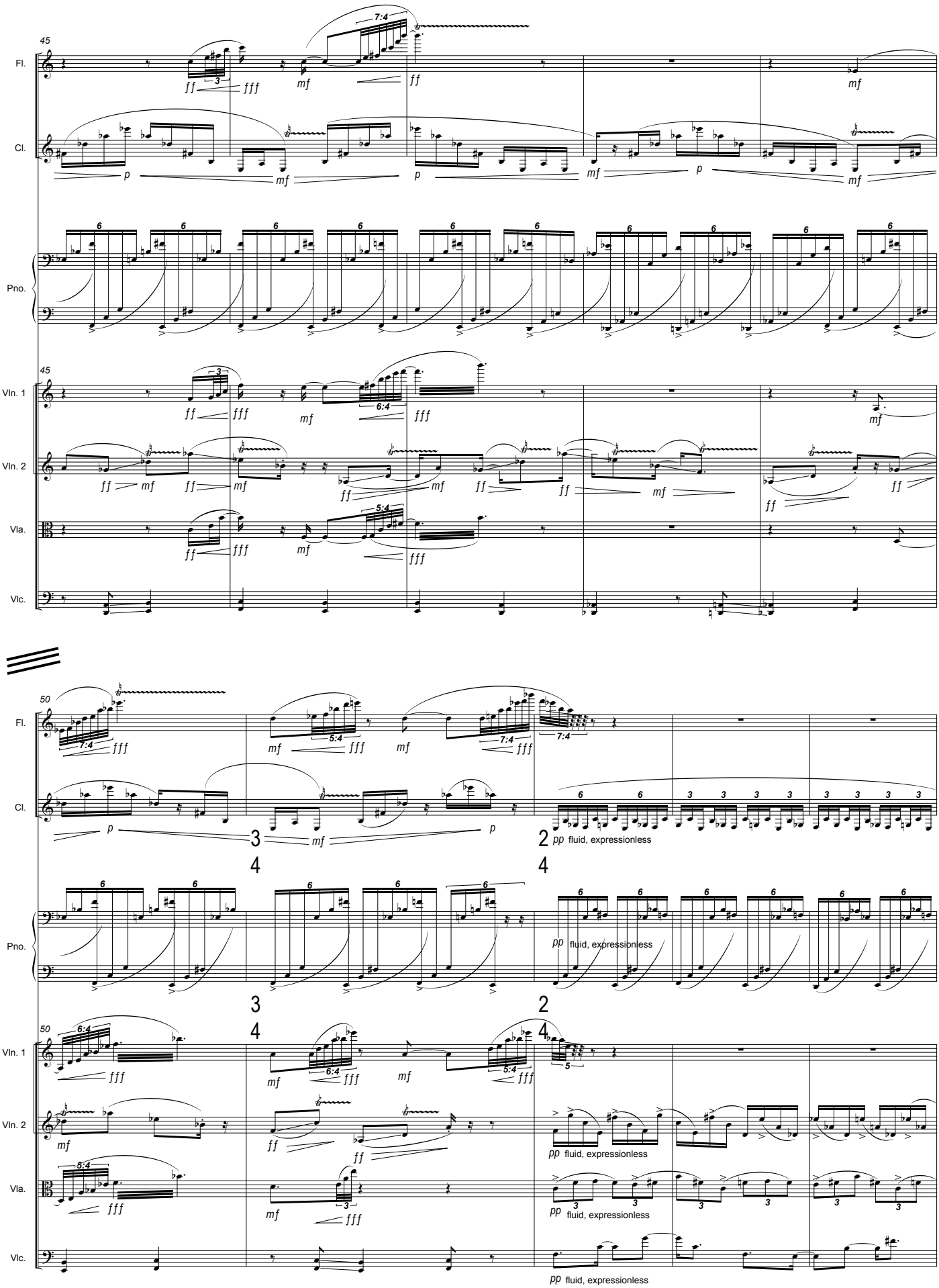

25
A little faster, more motion ♩ = 55
flz.
(norm)
Fl.
Cl.
a tempo
ppp subdued, reserved
mf (subito)
(LH down octave)
mf (sim)
Pno.
Vln. 1
Vln. 2
arco sul tasto
Vla.
Vlc.
30
flz.

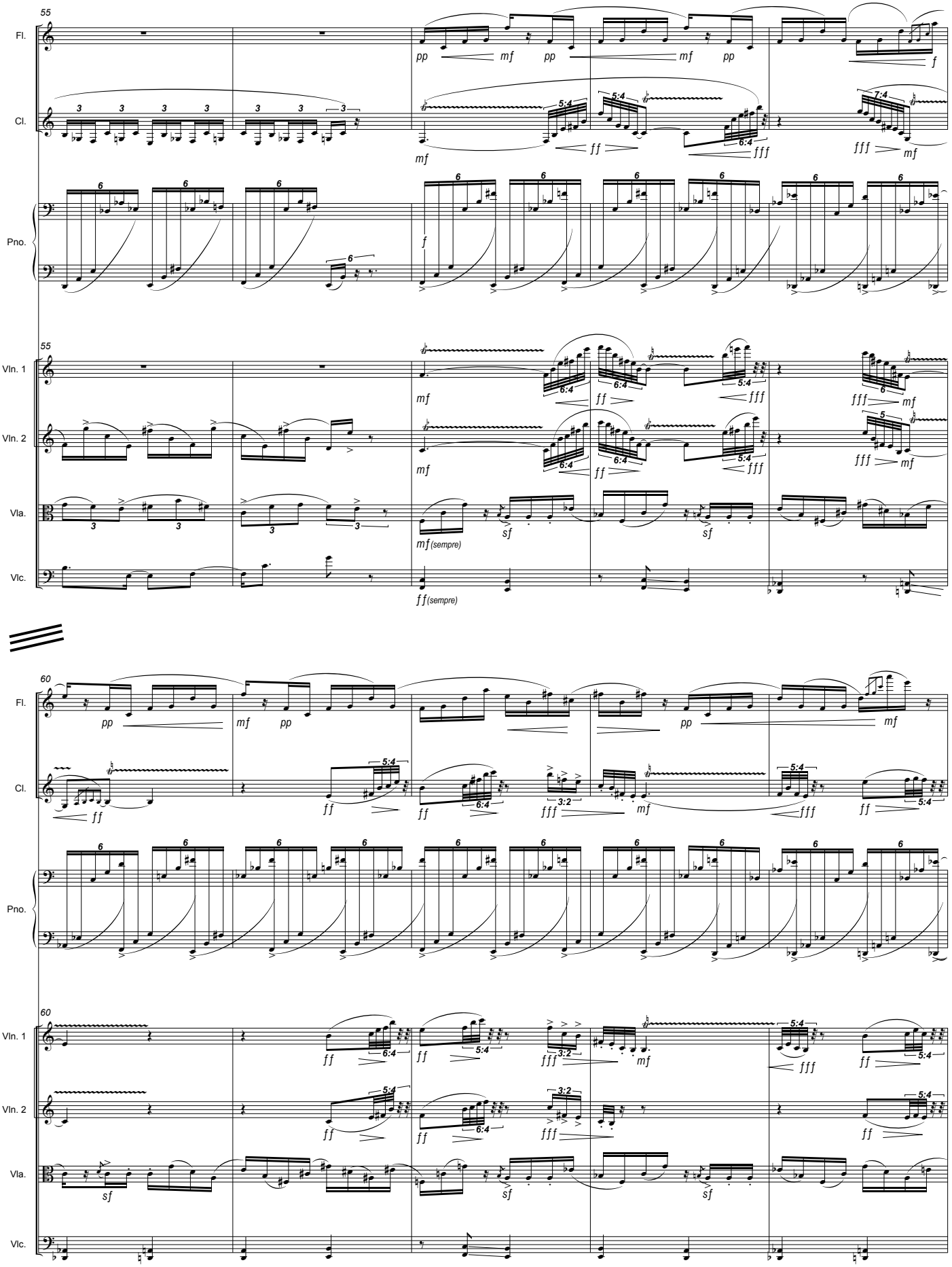


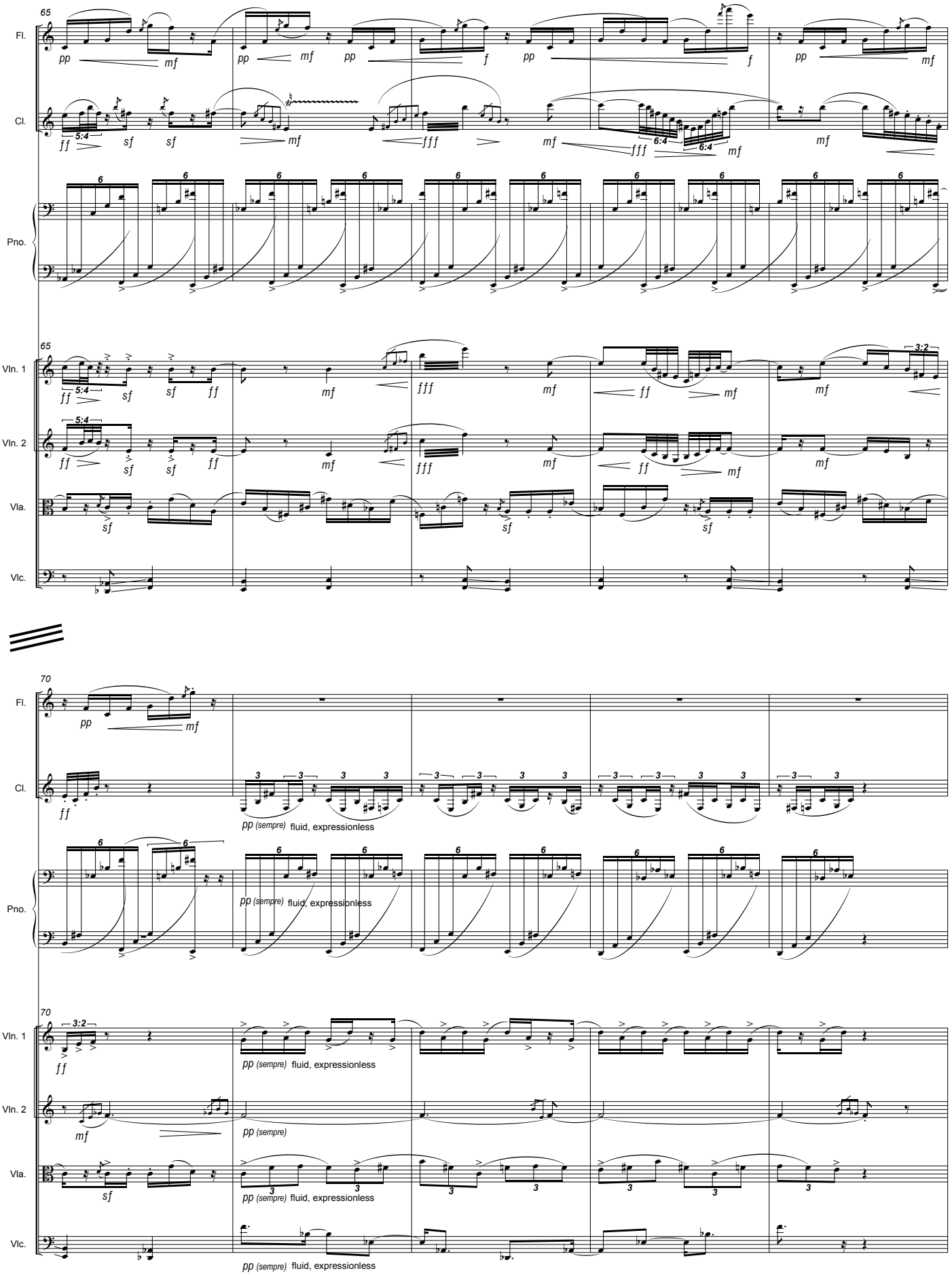

# III. Forgetting

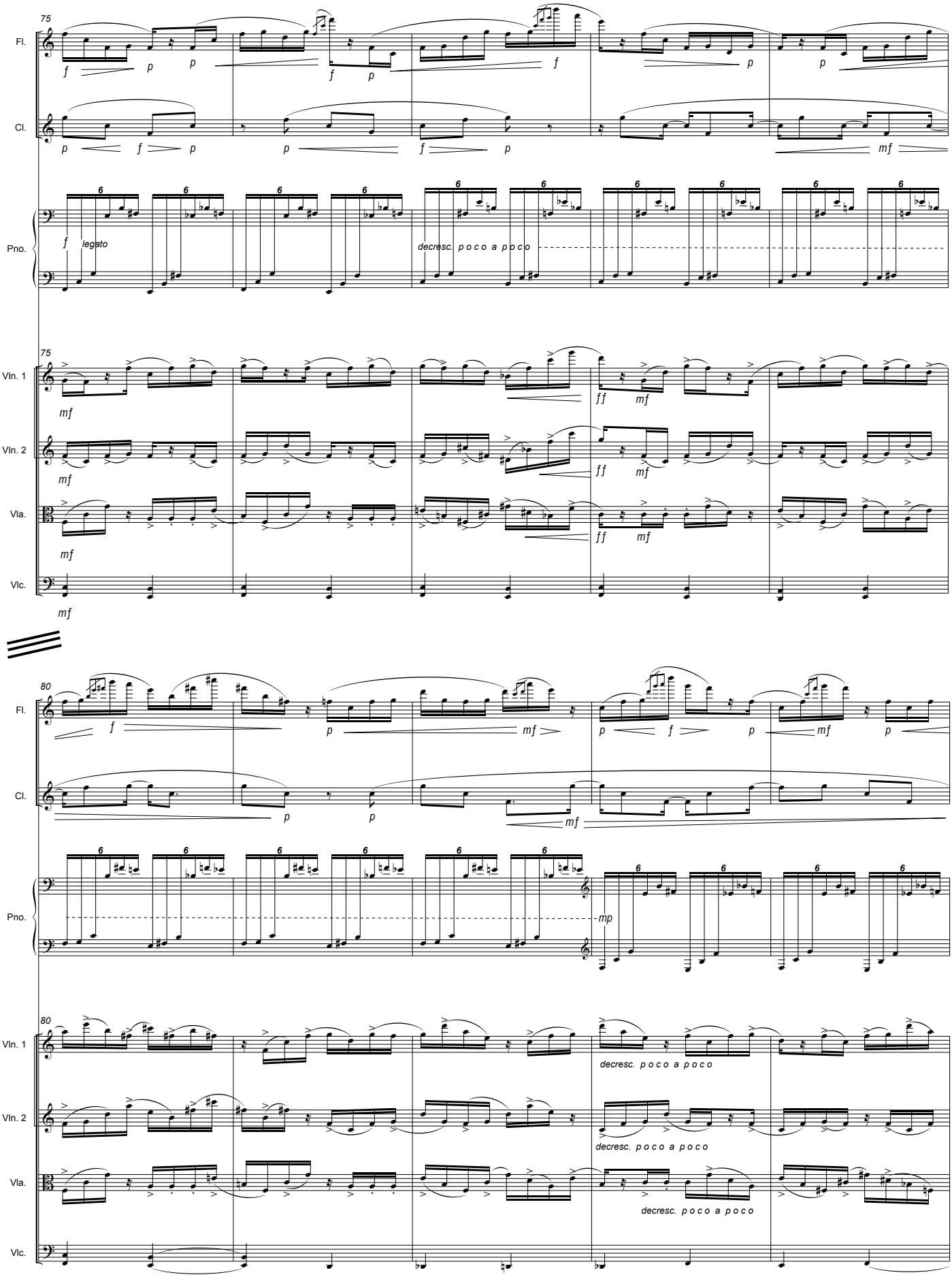
(no pause)

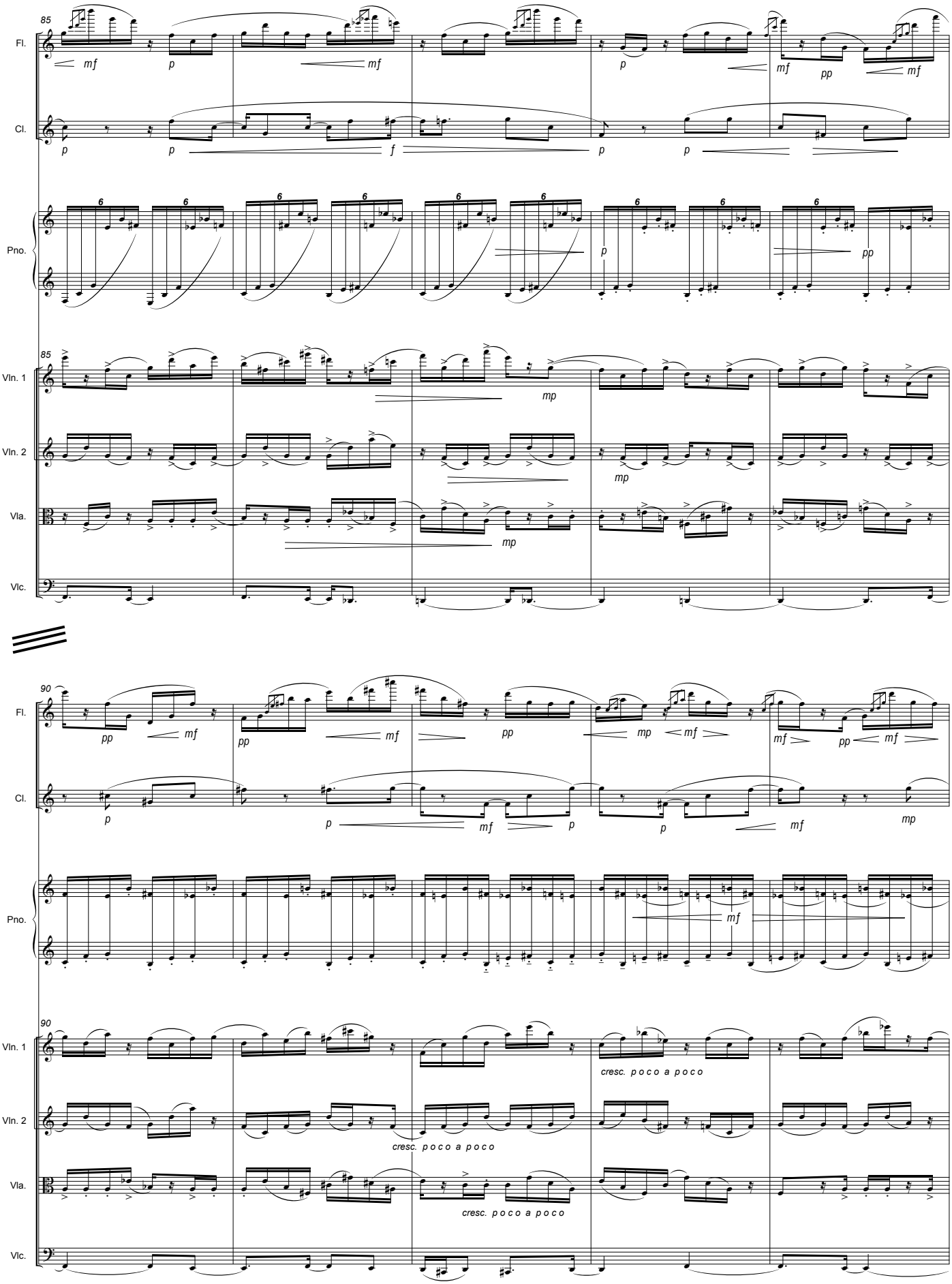


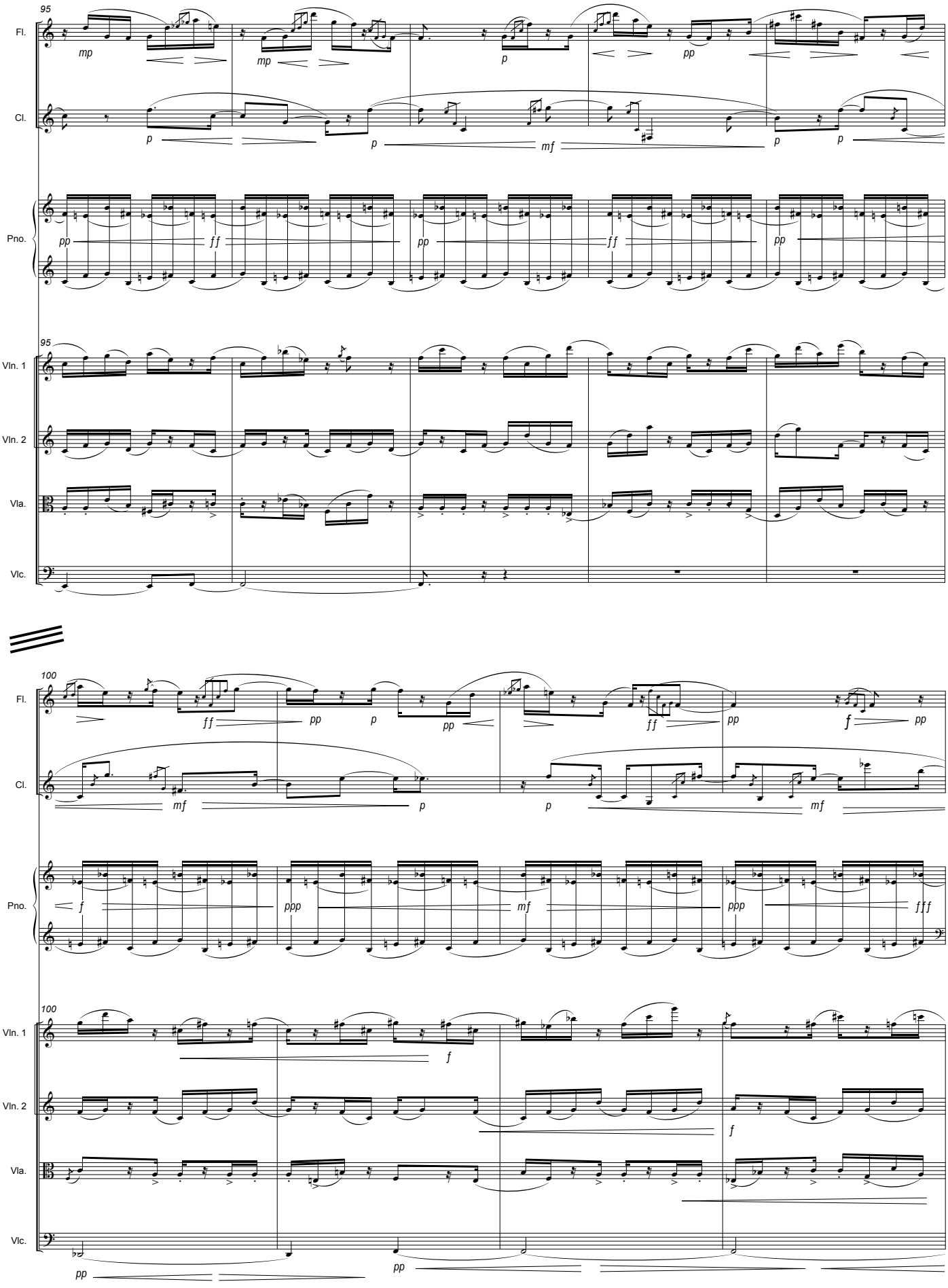

45
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
50
pp fluid, expressionless

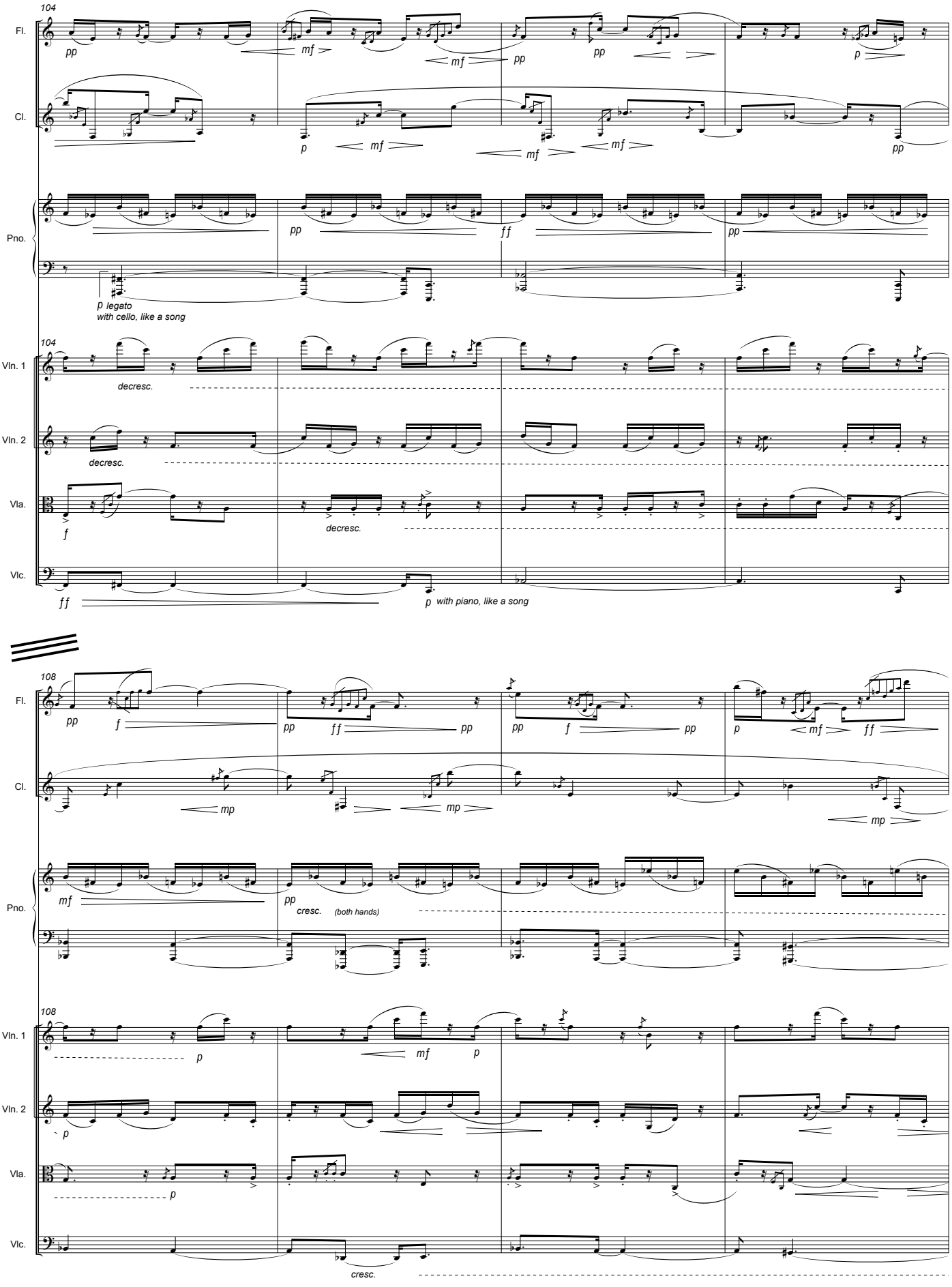

55
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
pp
mf
ff
fff
f
sf
mf (sempre)
ff (sempre)
60

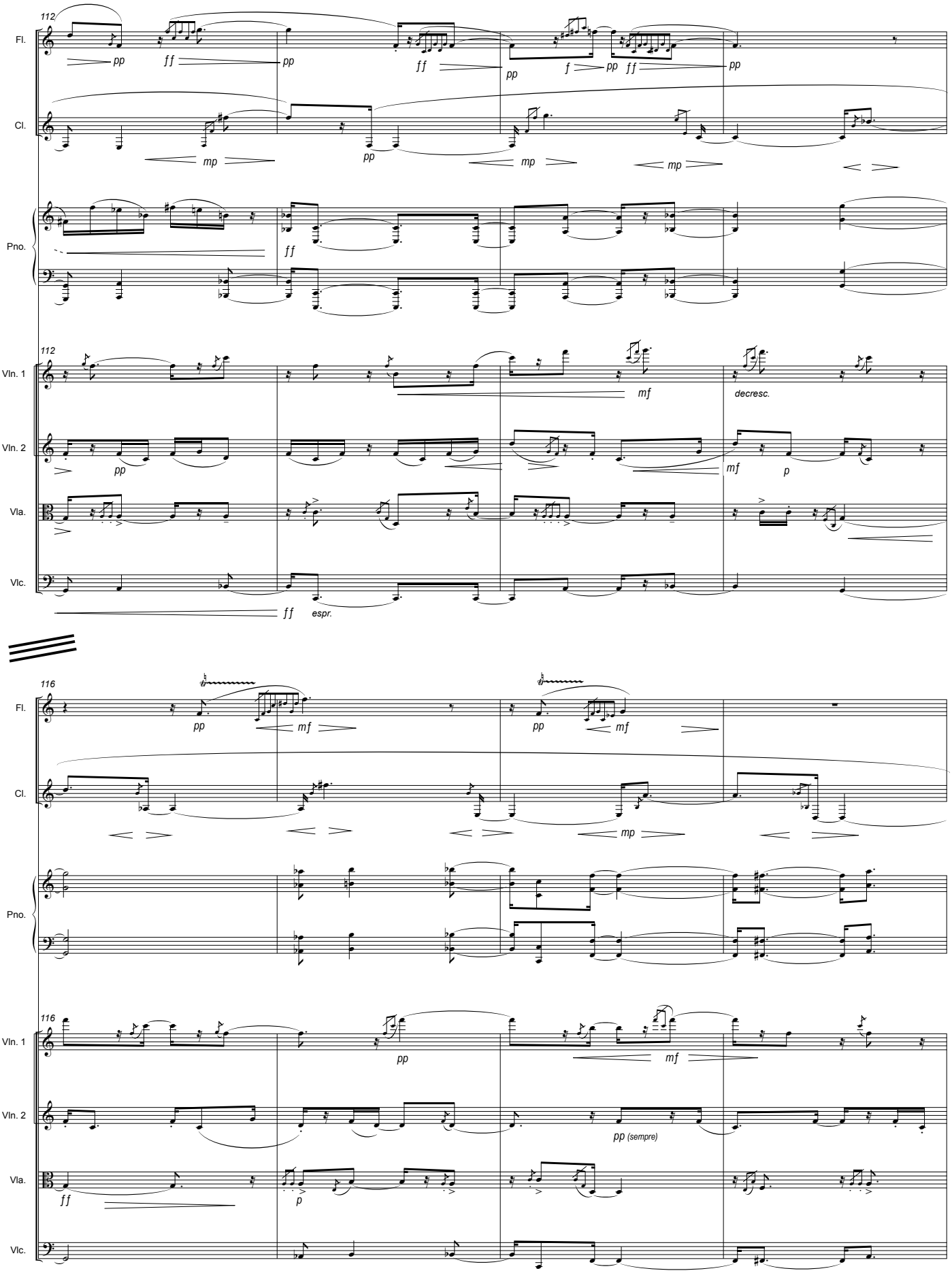

65
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
70
pp (sempre) fluid, expressionless

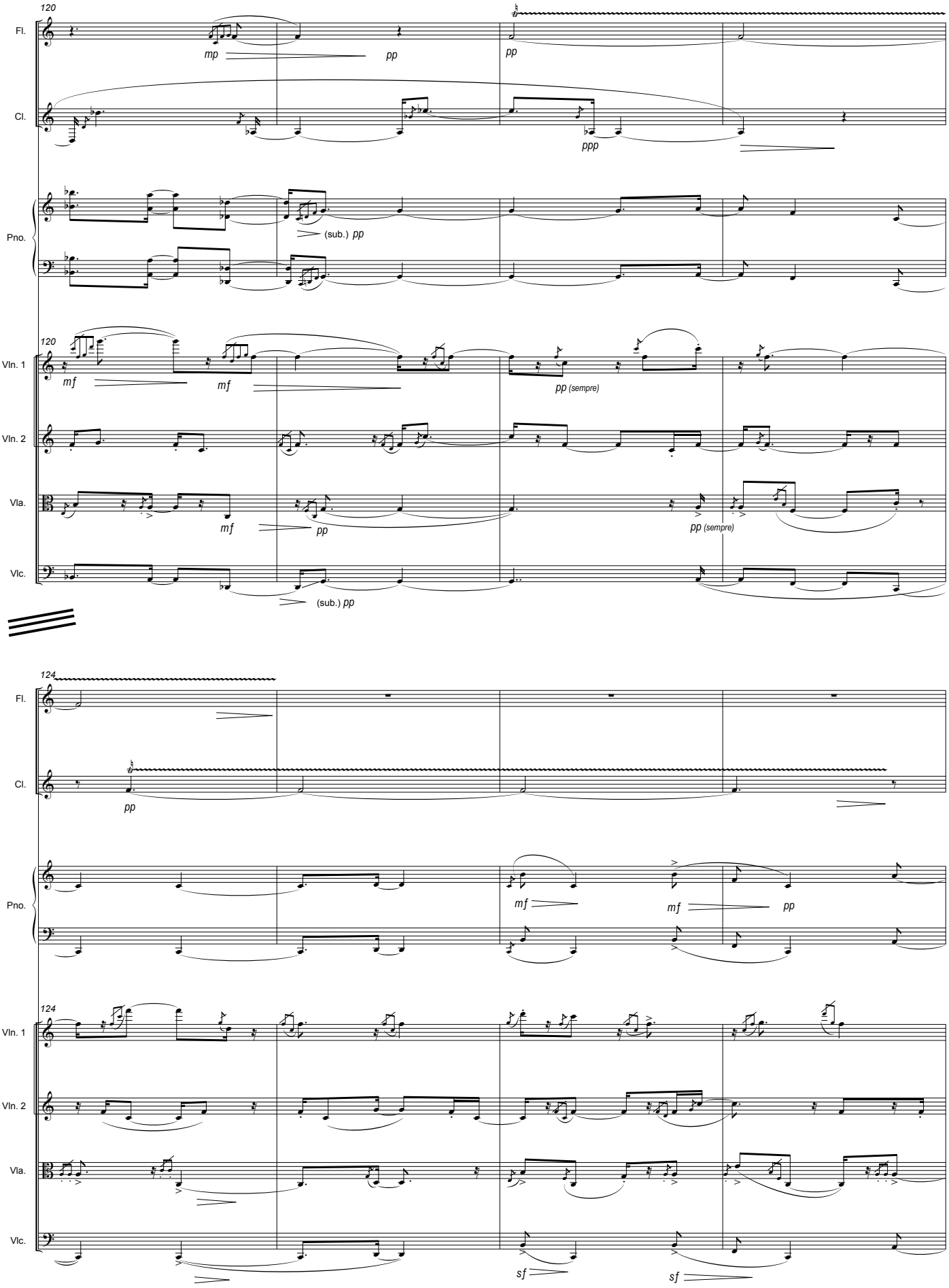

75
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
legato
decresc. poco a poco
80
mp
decresc. poco a poco

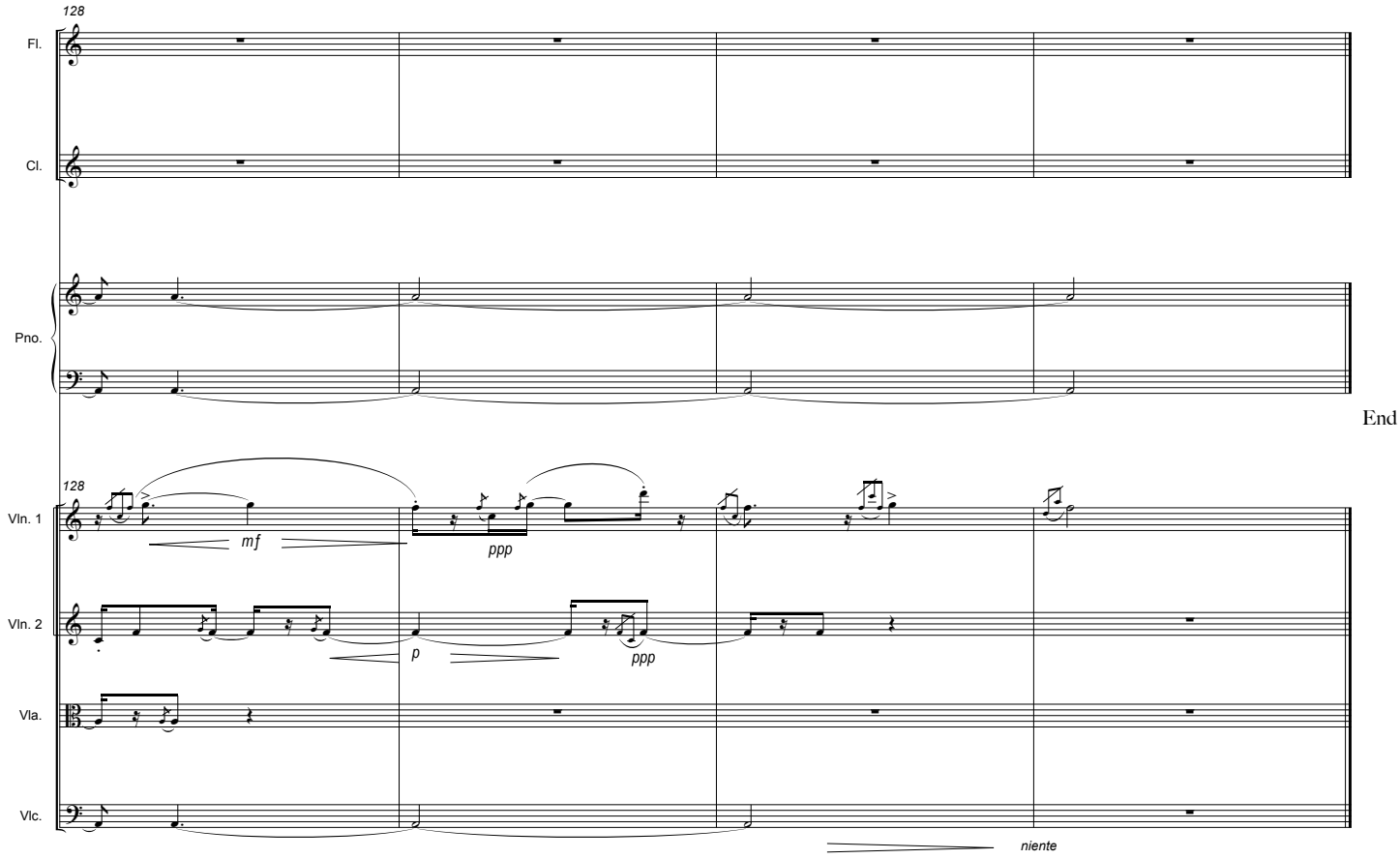

85
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
90
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco


95
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
100


104
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
pp
mf
p
ff
decresc.
p legato
with cello, like a song
p with piano, like a song
108
mp
cresc.
(both hands)


112
Fl.
Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vlc.
pp
ff
mp
mf
decresc.
p
espr.
116
(sempre)


120
Fl.
mp
pp
pp
Cl.
ppp
Pno.
(sub.) pp
120
Vln. 1
mf
mf
pp (sempre)
Vln. 2
Vla.
mf
pp
pp (sempre)
Vlc.
(sub.) pp
124
Fl.
pp
Cl.
Pno.
mf
mf
pp
124
Vln. 1
Vln. 2
Vla.
Vlc.
sf
sf


128
Fl.
Cl.
Pno.
End
128
Vln. 1
mf
ppp
Vln. 2
p
ppp
Vla.
Vlc.
niente

# The Lightning Bug Hour

for flute, vibraphone and piano

Score

Drew Hammond

2008

# The Lightning Bug Hour

*for flute, vibraphone and piano*

## SCORE

-Accidentals only affect the notes before which they appear, except in the case of obvious repeated notes.

-Tempo markings need not be interpreted too strictly.

-The frequent use of vertical lines indicates important points of coordination between the parts. These are to be exploited in the interpretation by the performers.

**Vibraphone:**
-Pedal indications, where they are given, are to be interpreted strictly. All other pedal phrasing is to be played to the best of the performer's ability.

**Piano:**
-Pedal indications in the first section (bars 1-30) are to be strictly interpreted. The sostenuto pedalling is to treated similarly. All other pedalling is to be used at the performer's discretion.
-The frequent use of *sffz !*on isolated major 7th and minor 9th chords in the piano part is to be played as loudly as possible (eg bars 30, 57 and 101).

**Flute:**
-In the final section, bars 244-271, grace notes are given with a dotted line connecting them to the other parts. Depending on where the line falls, the grace notes are to be played on the beat or in the standard way, just before the beat, and as quickly as possible in both cases.

-Performance time is approximately 15 minutes.

*-performance layout:*

PIANO

VIBRAPHONE FLUTE

*Cicadas [...] were out in full force. Their stridulations mounted over the meadow and echoed from the rim of the cliffs, filling the air with a plaintive, mysterious urgency. I had heard them begin at twilight, and was struck with the way they actually do "start up", like an out-of-practice orchestra, creaking and grinding and all out of synch. It had sounded like someone playing a cello with a wide-toothed comb. The frogs added their unlocatable notes, which always seem to me to be so arbitrary and anarchistic, and crickets piped in, calling their own tune which they have been calling since the time of Pliny, who noted bluntly of the cricket, it "never ceaseth all night long to creak very shrill."*

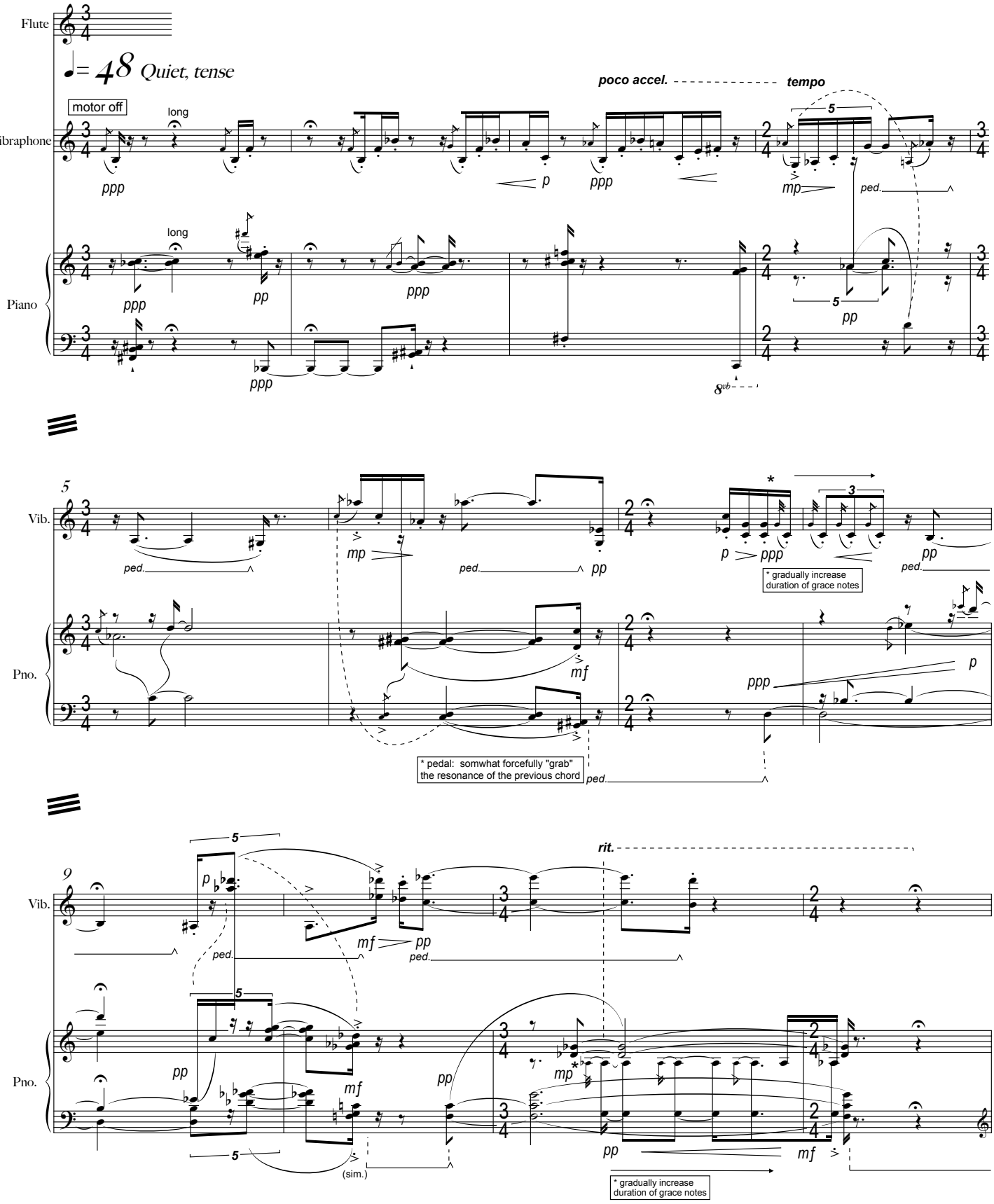
-Annie Dillard
*A Pilgram at Tinker Creek*

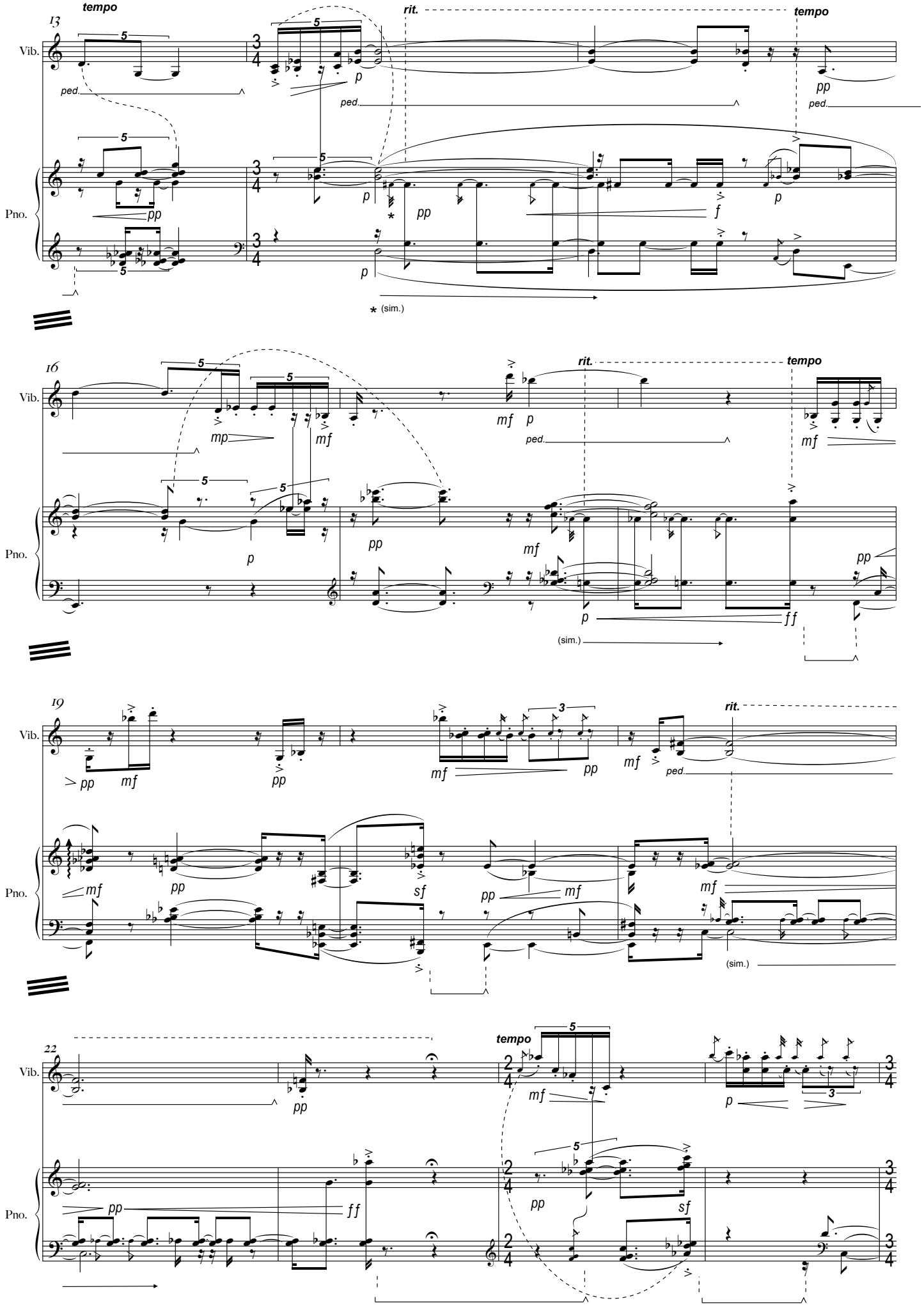
# The Lightning Bug Hour

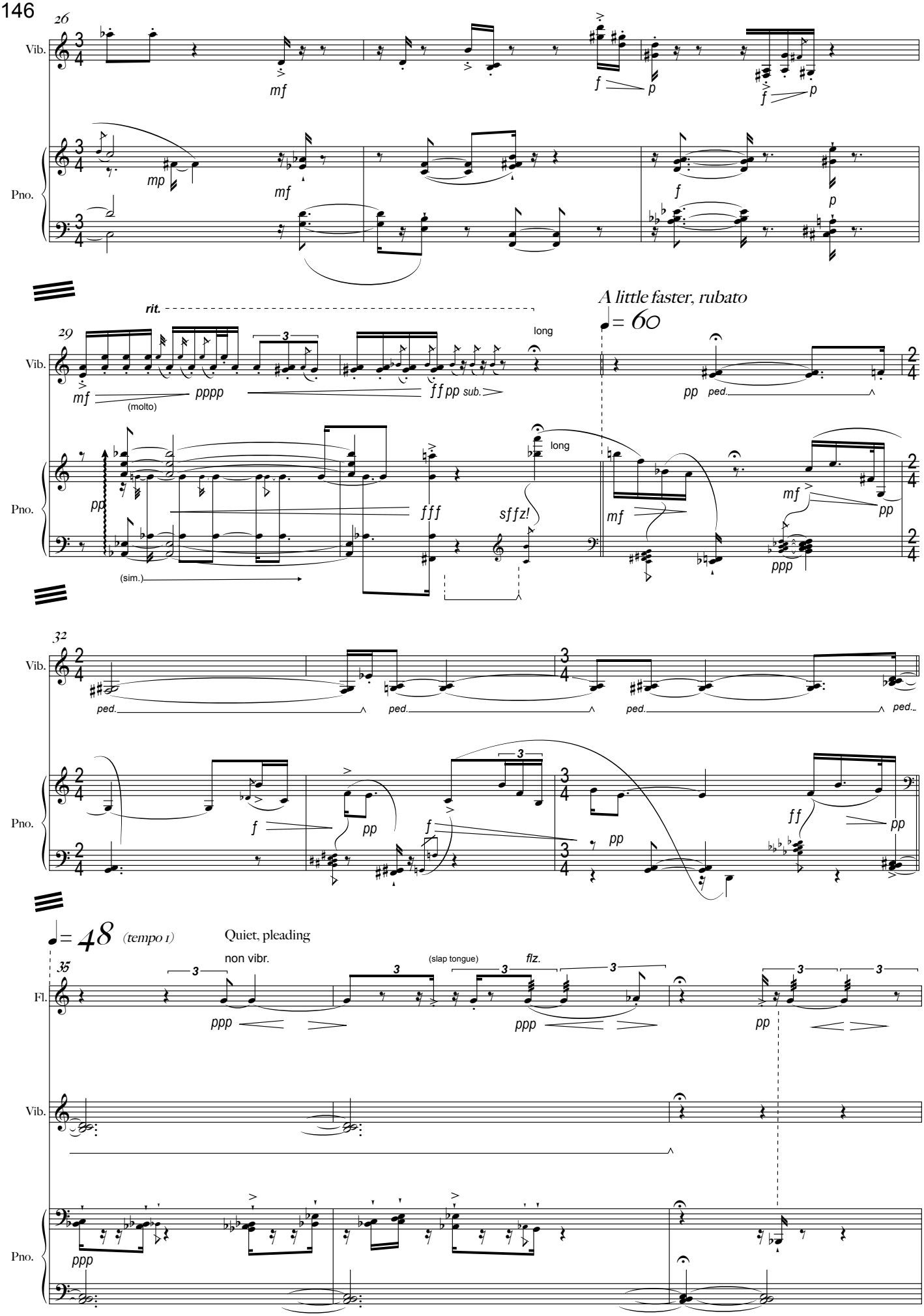
*for flute, vibraphone and piano*

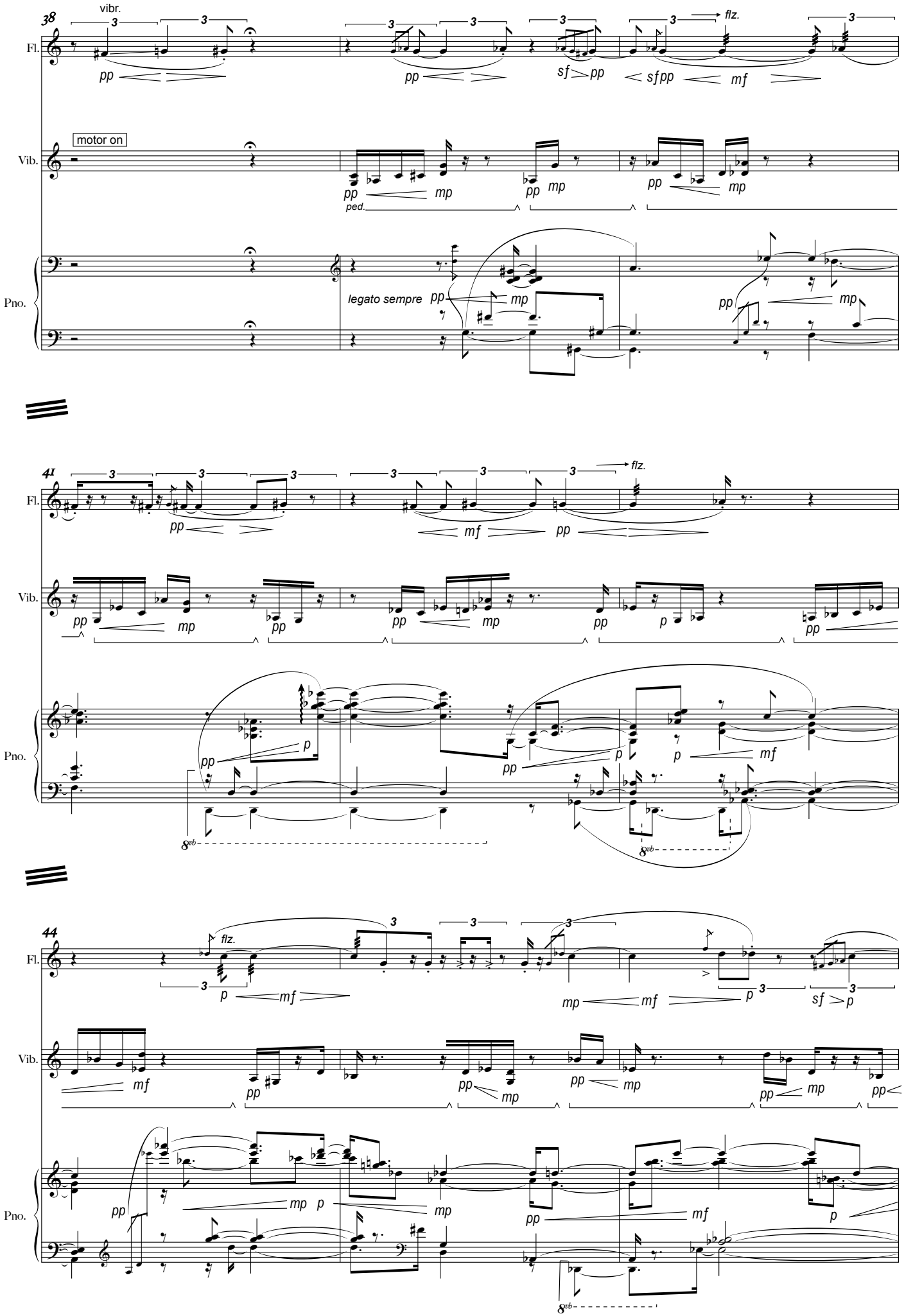
Drew Hammond

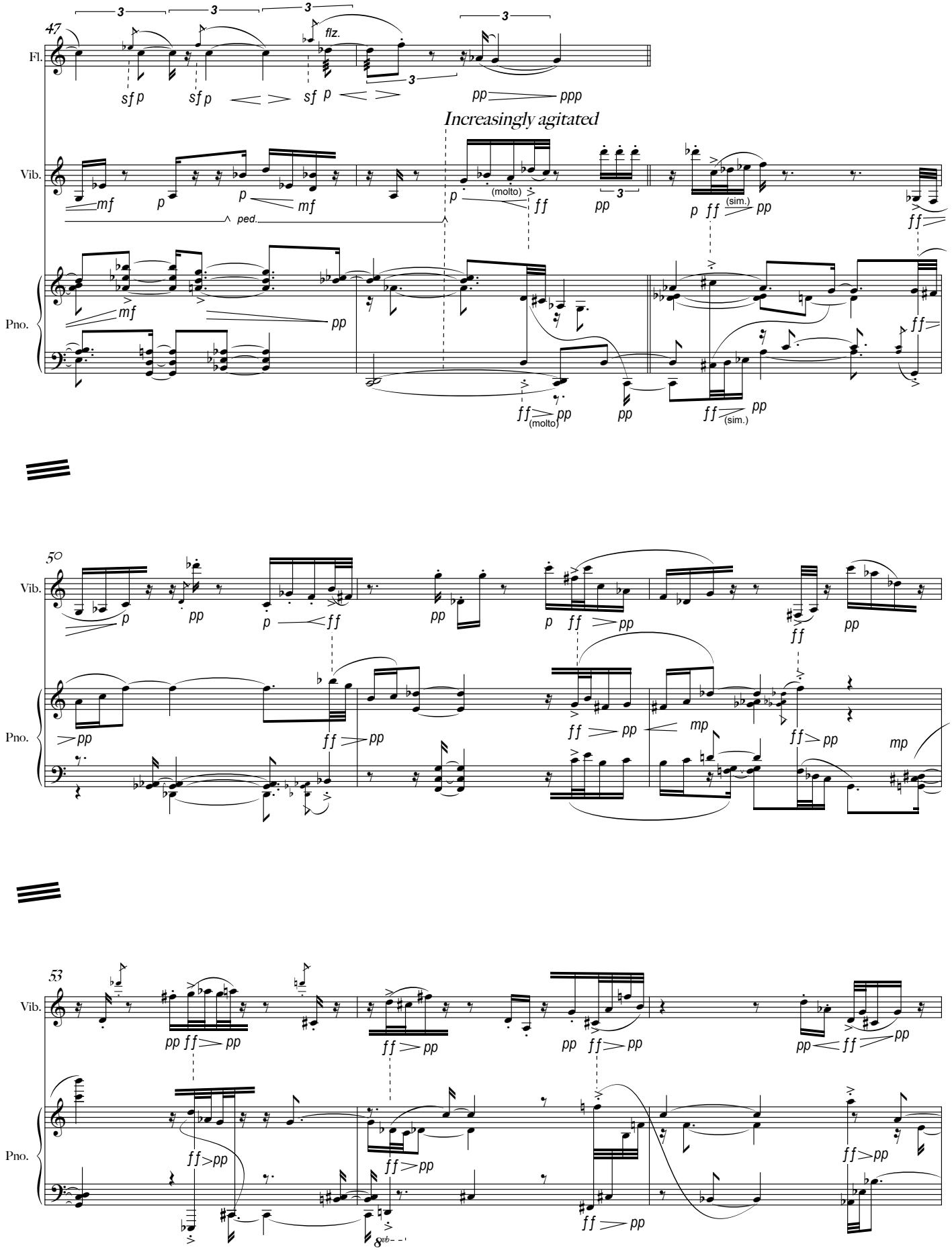
2008

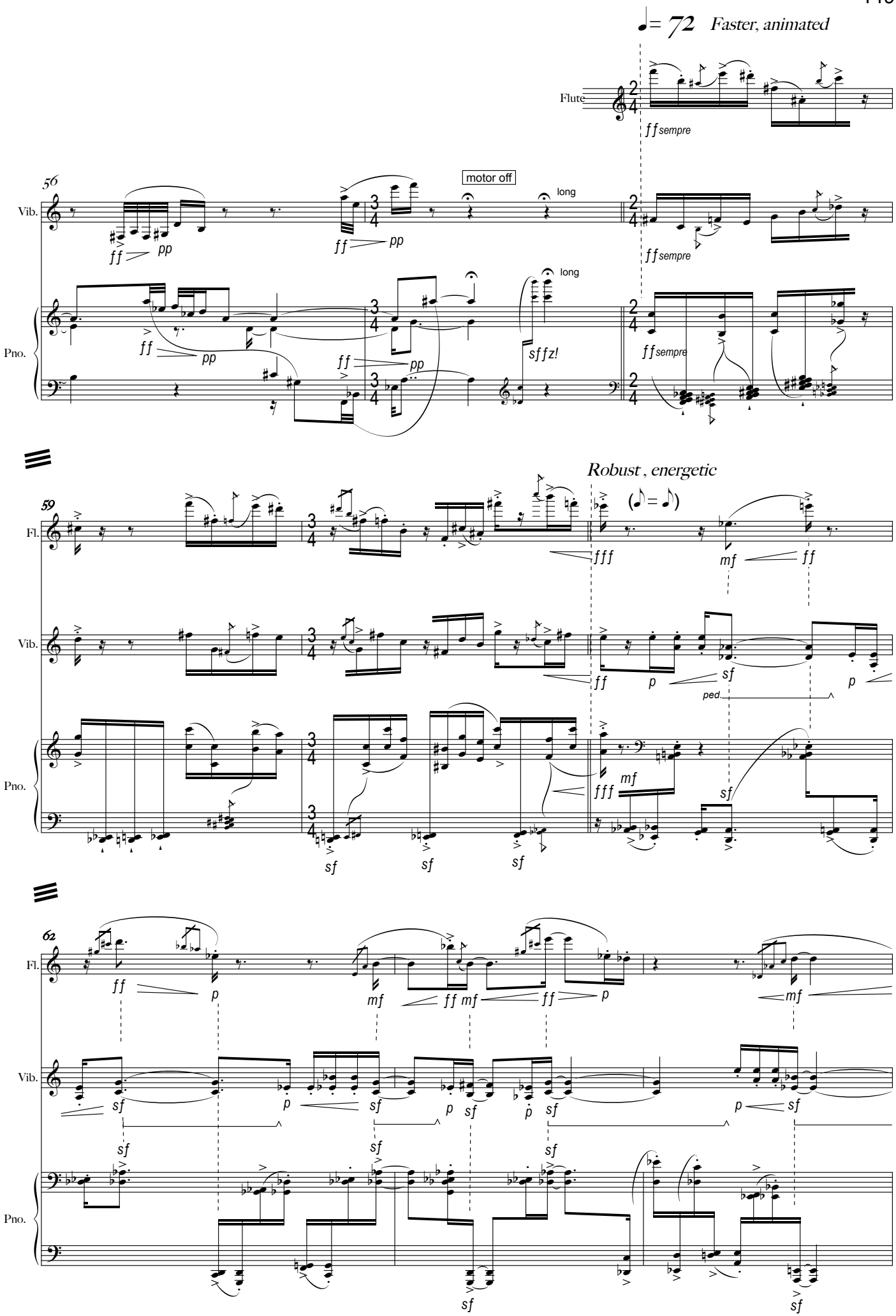


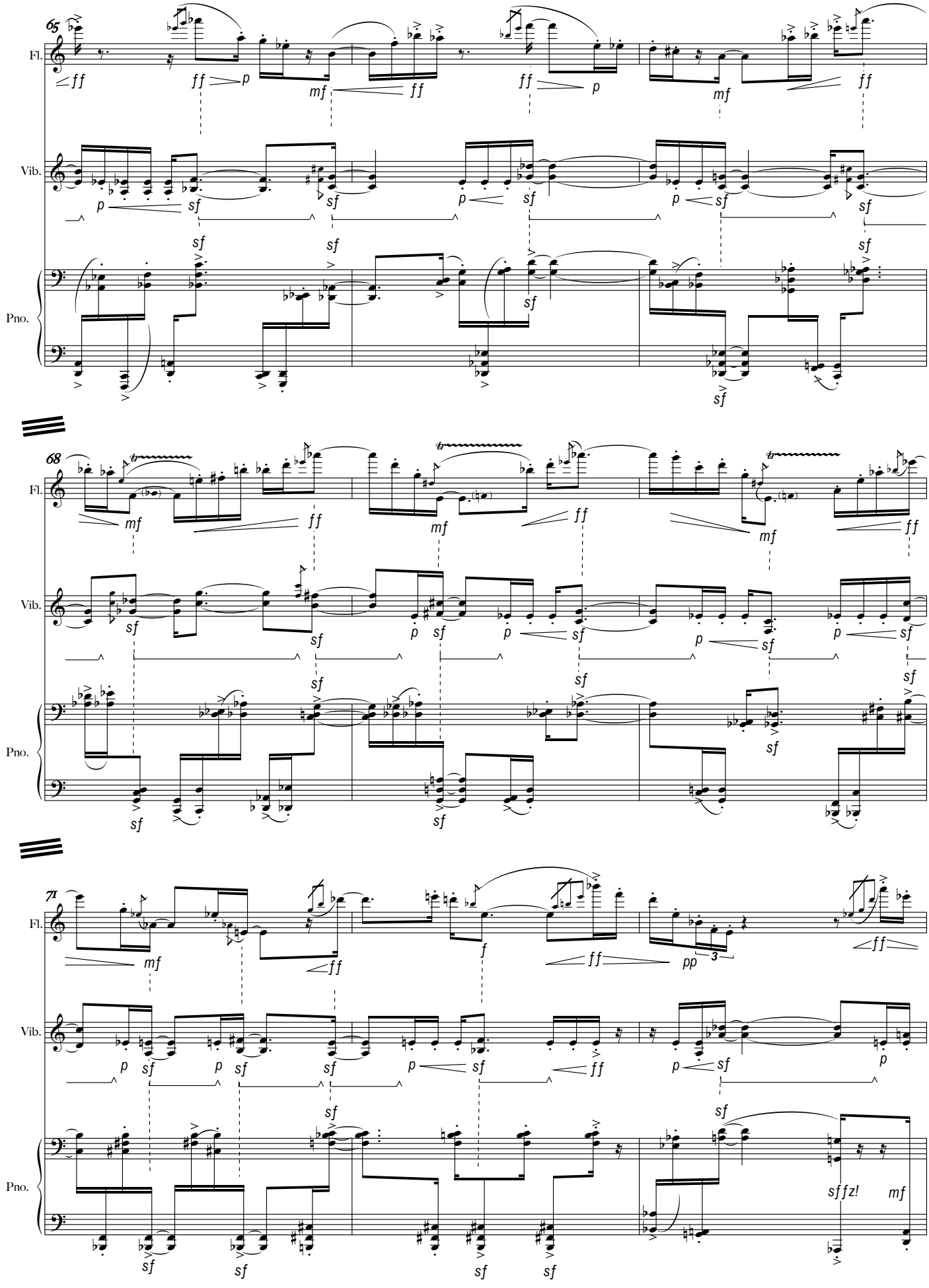

13
tempo
rit.
tempo
Vib.
Pno.
ped.
pp
p
mf
f
(sim.)
16
rit.
tempo
mp
19
rit.
sf
22
tempo
ff

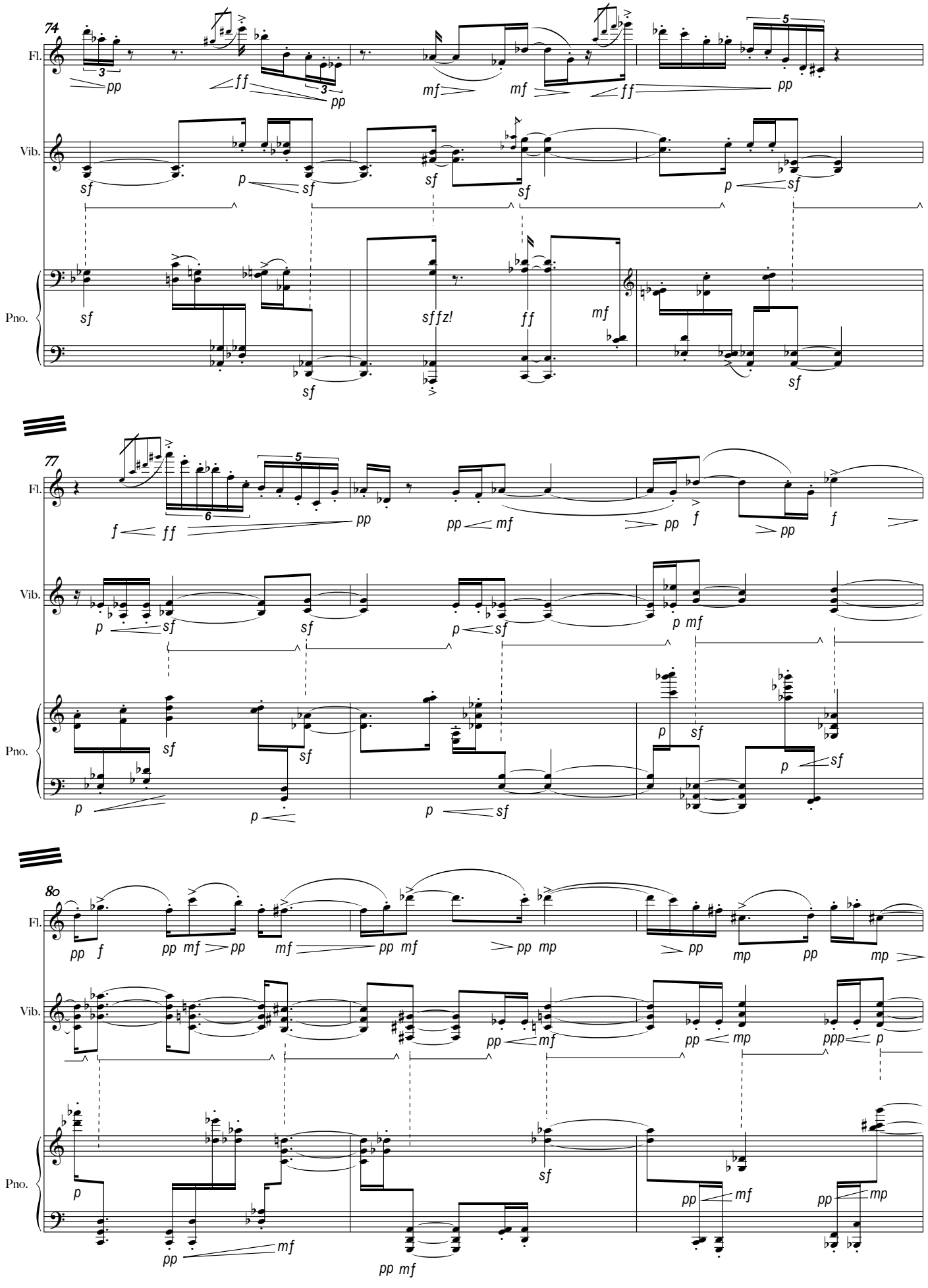

26
Vib.
Pno.
mf
mp
f
p
29
rit.
long
A little faster, rubato
♩= 60
(molto)
pppp
ff pp sub.
pp
ped.
fff
sffz!
mf
(sim.)
32
ped.
f
ff
35
♩= 48 (tempo 1)
Quiet, pleading
non vibr.
(slap tongue)
flz.
Fl.

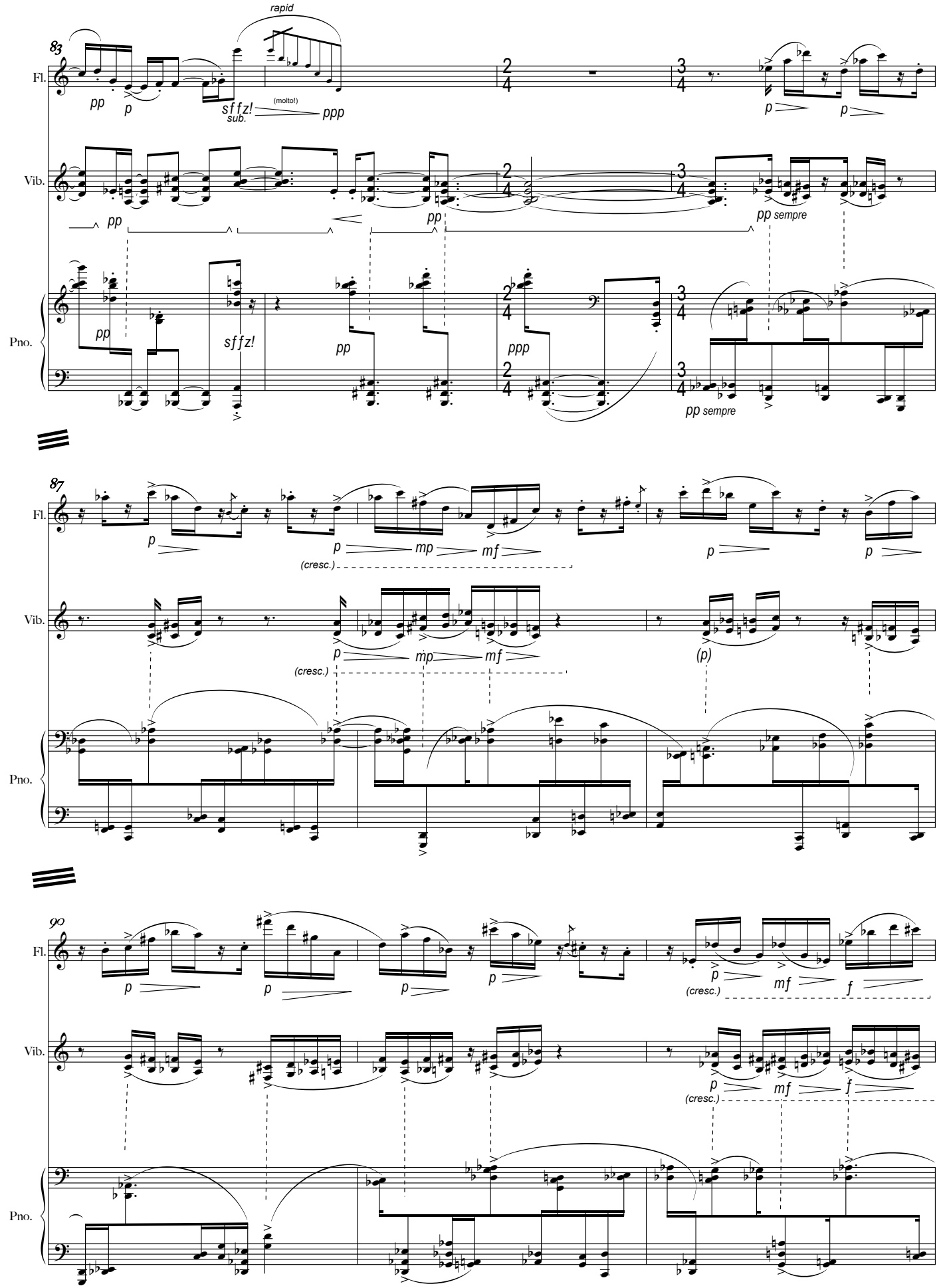

38
vibr.
Fl.
flz.
Vib.
motor on
ped.
Pno.
legato sempre
41
44

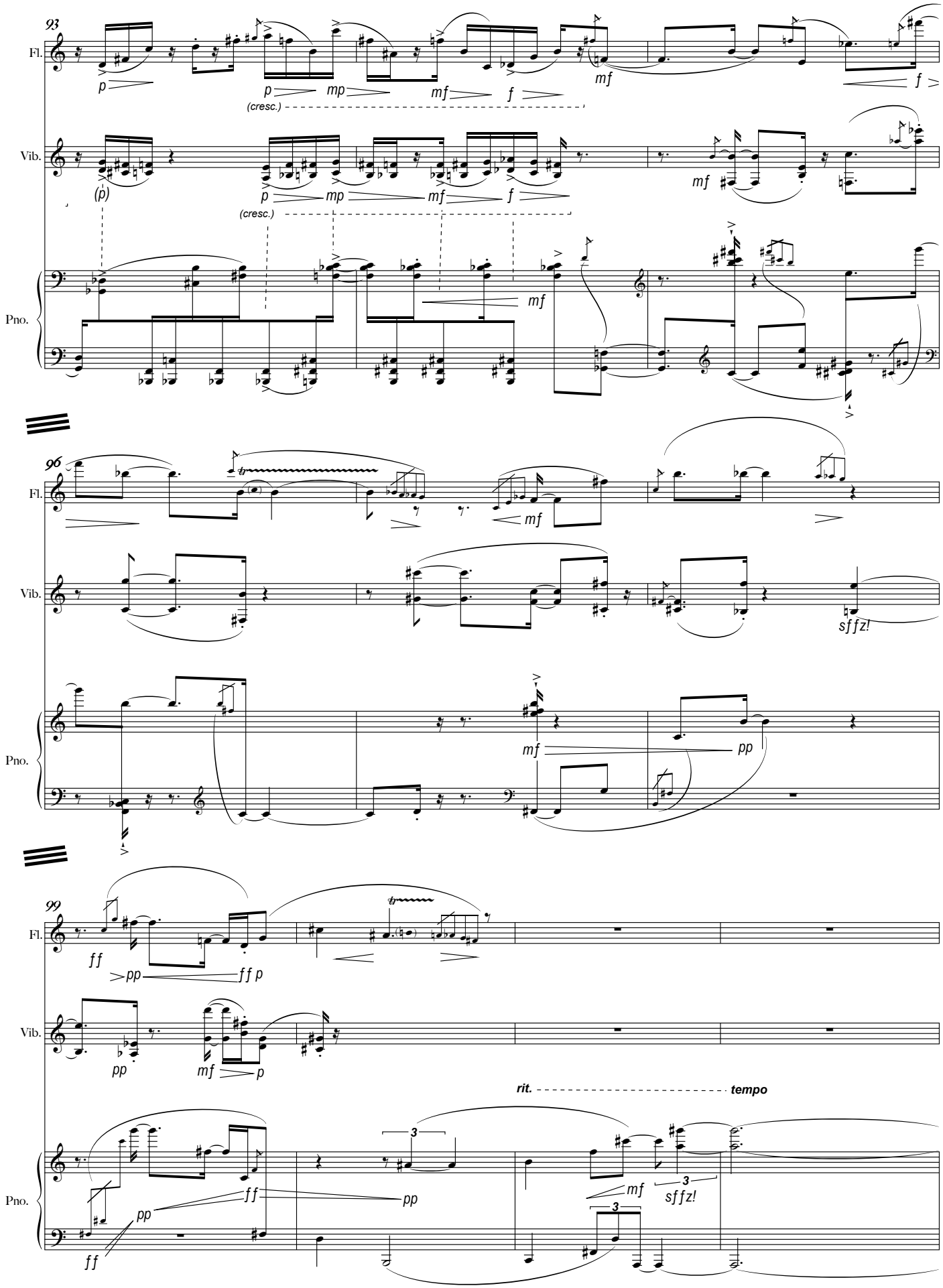

47
Fl.
flz.
Vib.
Increasingly agitated
ped.
(molto)
(sim.)
Pno.
50
53
8va

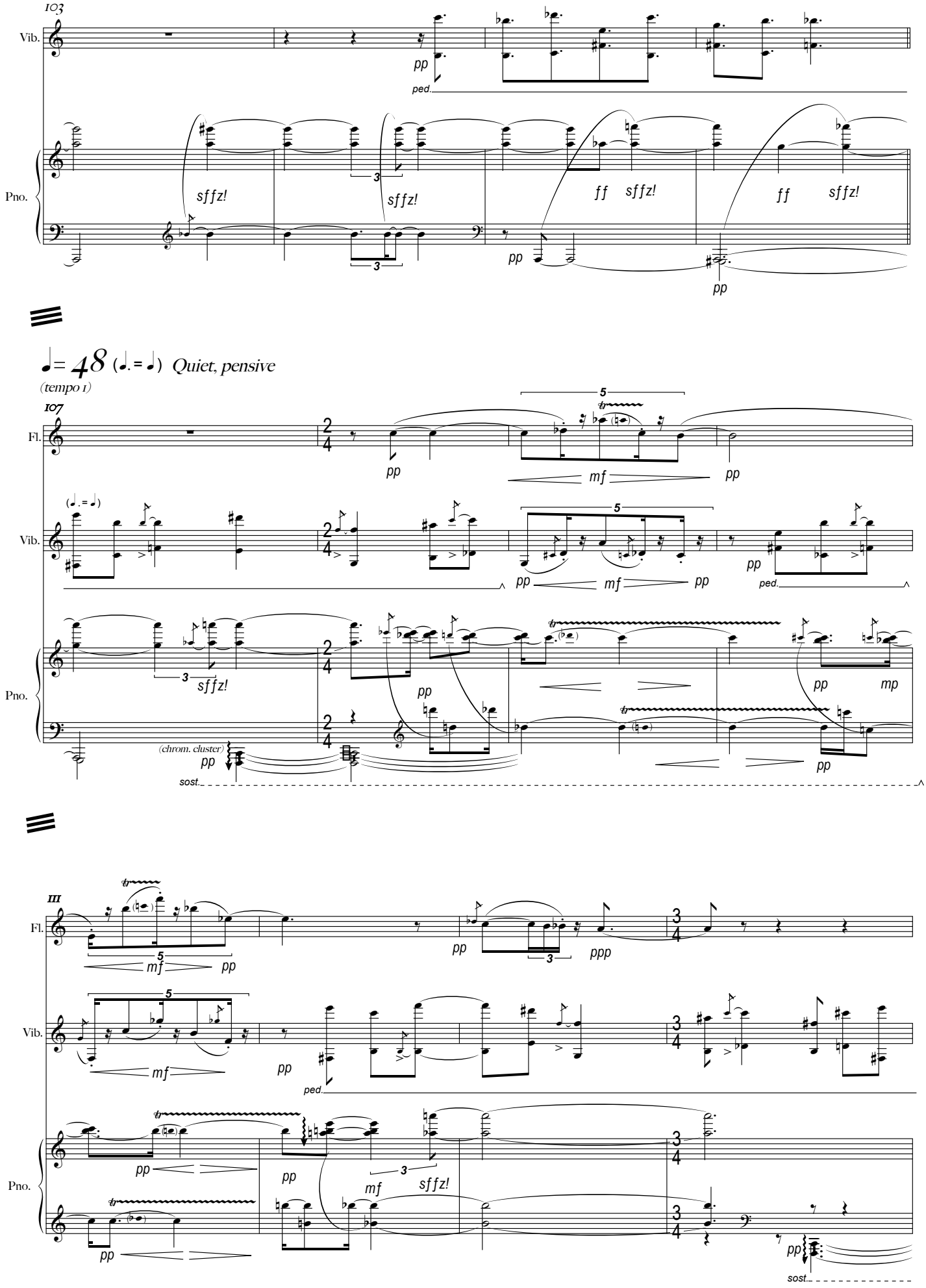

♩= 72 Faster, animated
Flute
ff sempre
56
Vib.
motor off
long
ff pp
ff pp
ff sempre
Pno.
ff pp
ff pp
sffz!
ff sempre
Robust , energetic
59
Fl.
(♪ = ♪)
fff
mf
ff
Vib.
ff
p
sf
p
ped.
Pno.
fff
mf
sf
sf
sf
sf
62
Fl.
ff
p
mf
ff mf
ff
p
mf
Vib.
sf
p
sf
p
sf
p
sf
p
sf
sf
sf
sf
Pno.
sf
sf

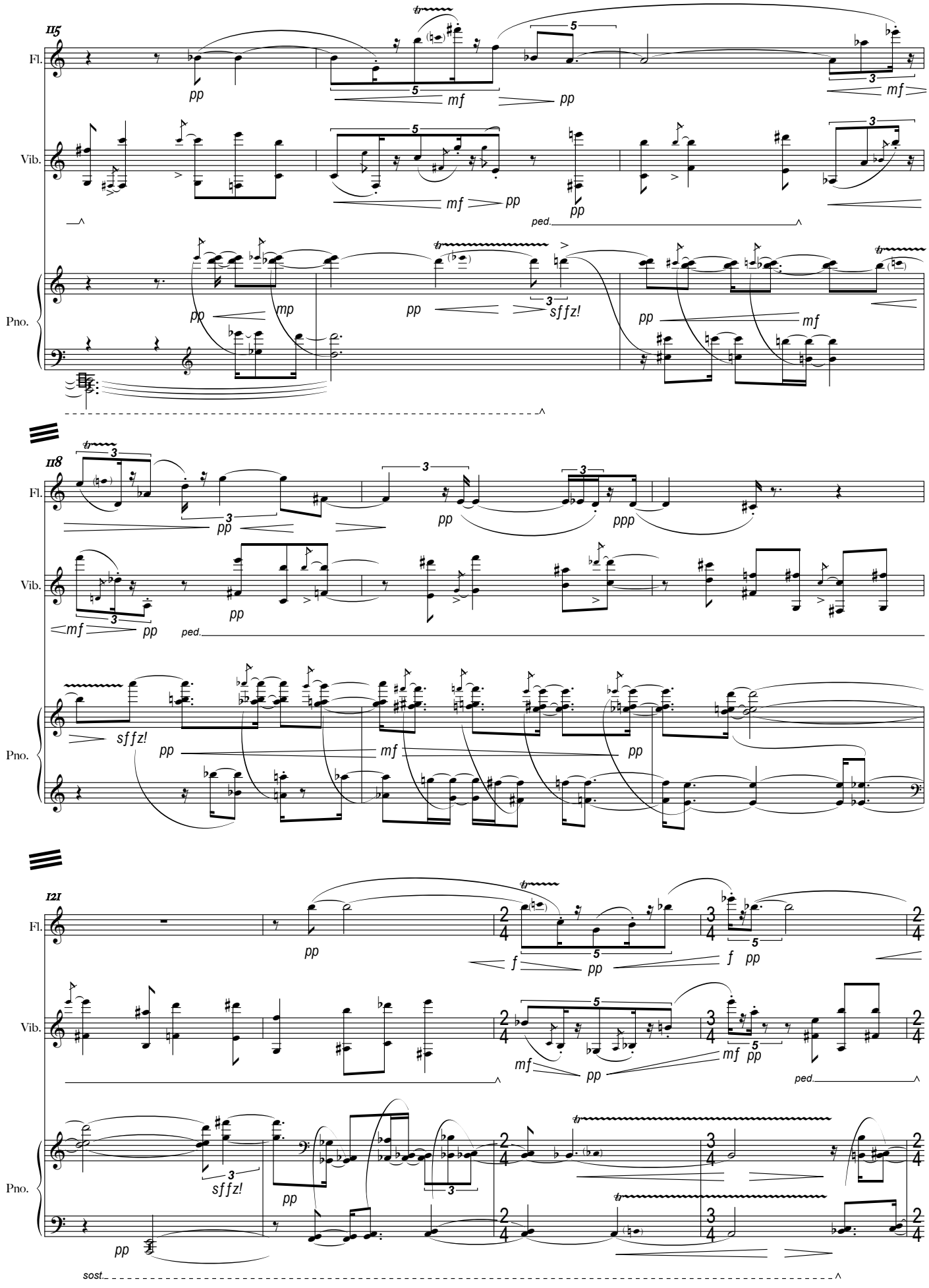

65
Fl.
Vib.
Pno.
68
Fl.
Vib.
Pno.
71
Fl.
Vib.
Pno.
sffz!

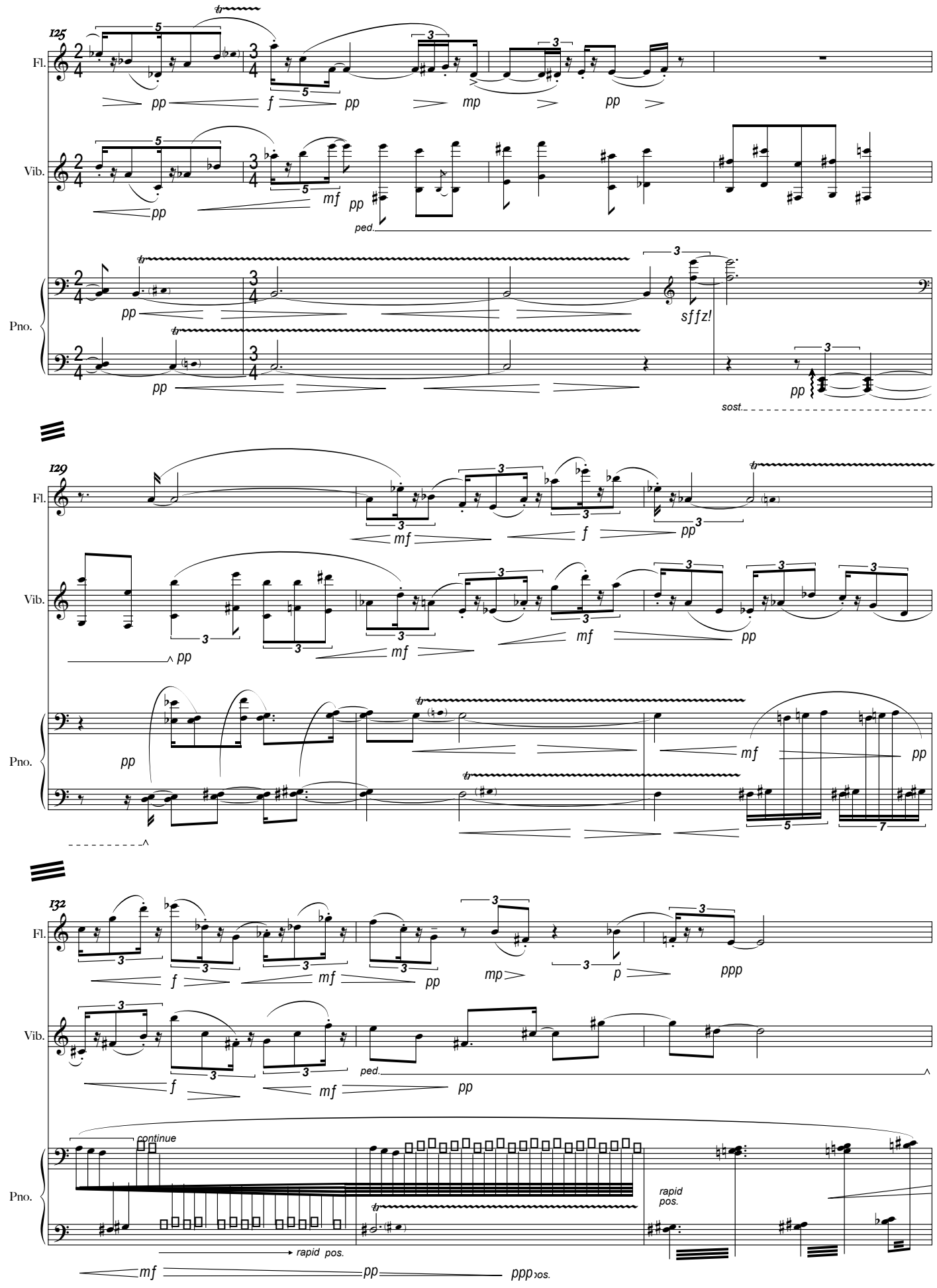

74
Fl.
Vib.
Pno.
77
80

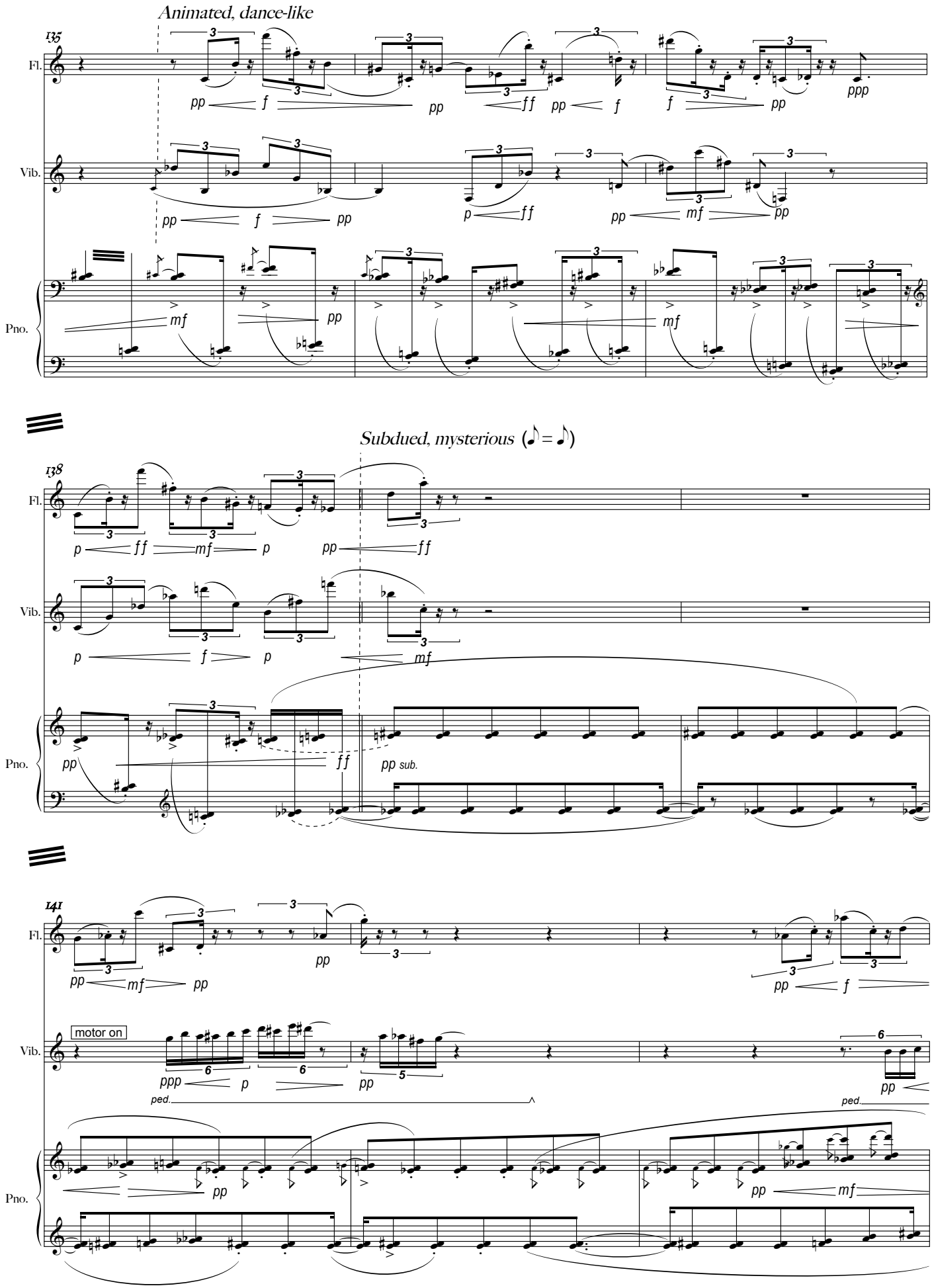

83
rapid
Fl.
Vib.
Pno.
pp
p
sffz!
sub.
(molto!)
ppp
pp sempre
87
(cresc.)
mp
mf
(p)
90
f

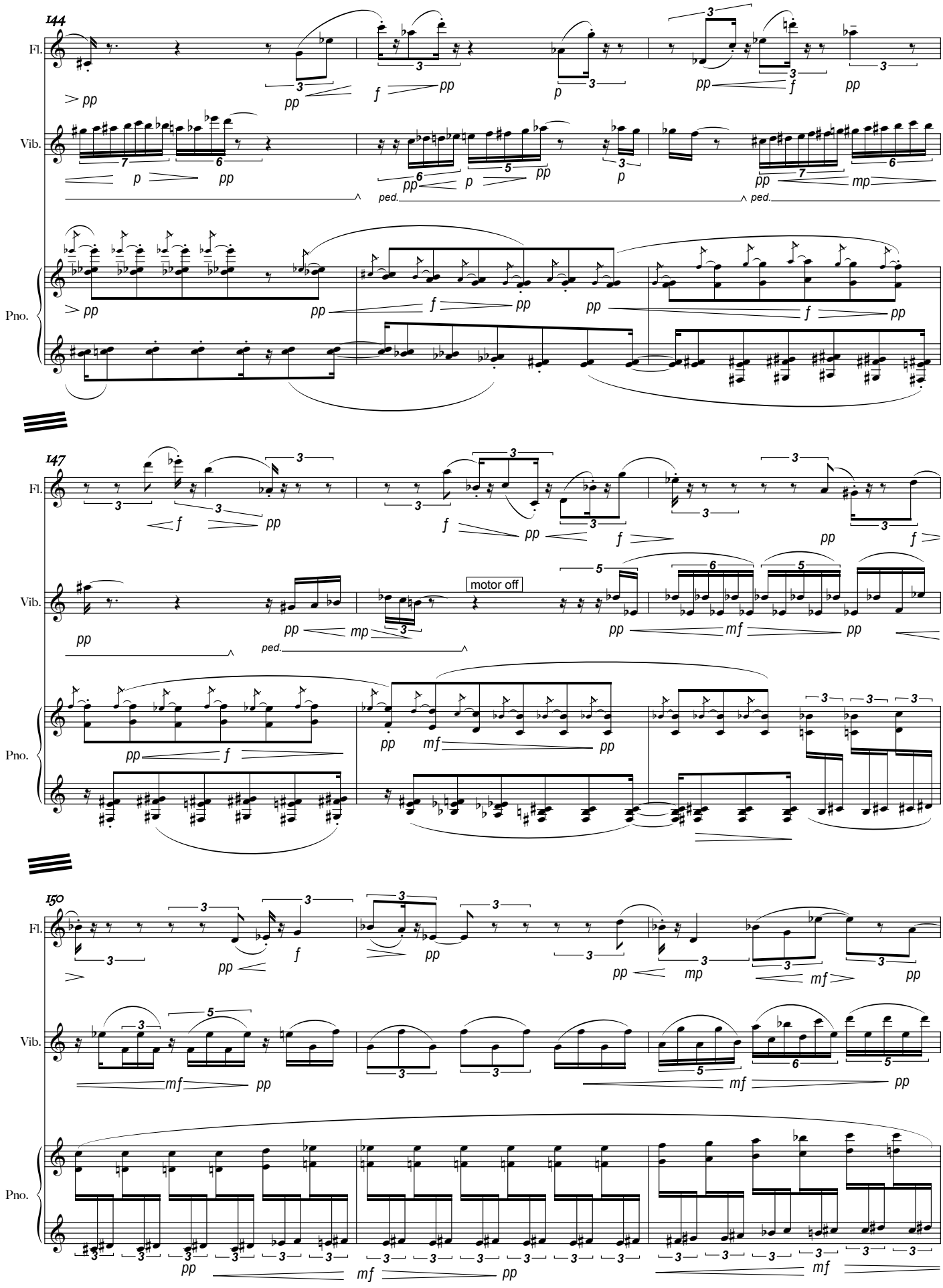

93
Fl.
Vib.
Pno.
(cresc.)
96
99
rit.
tempo
sffz!

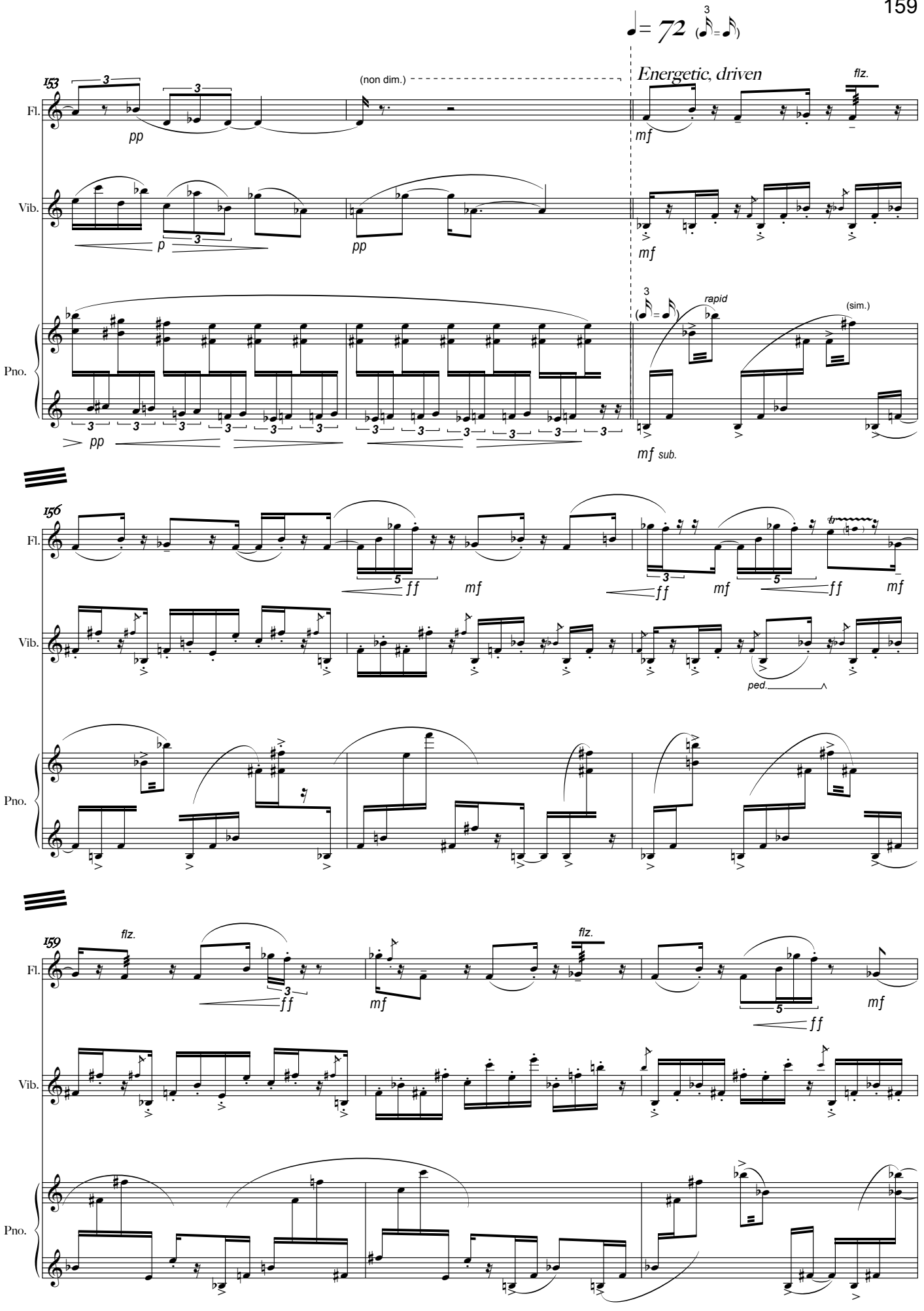

103
Vib.
Pno.
pp
ped.
sffz!
ff
sffz!
♩= 48 (♩.= ♩) Quiet, pensive
(tempo I)
107
Fl.
mf
(chrom. cluster)
sost.
mp
III
ppp

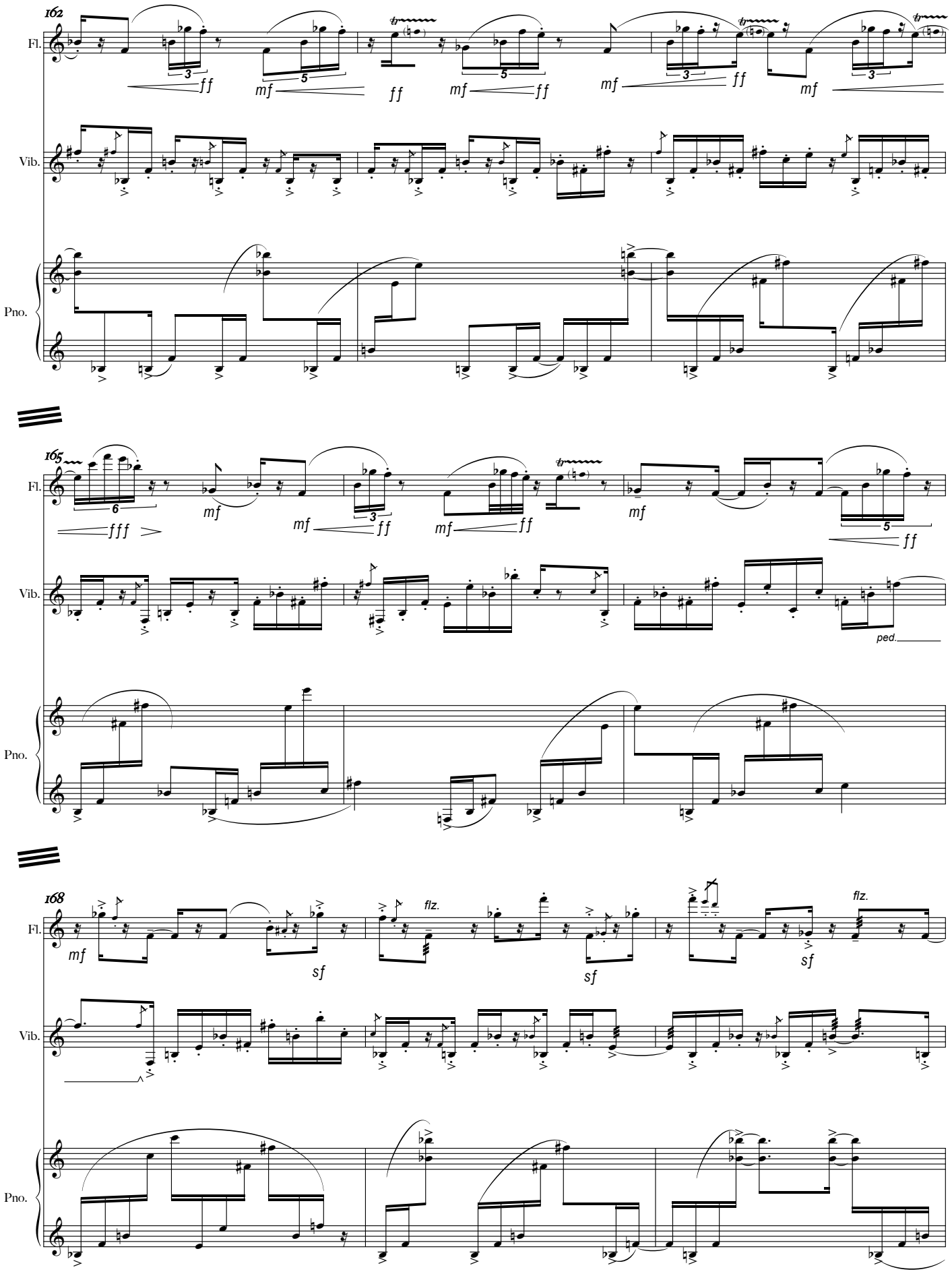

115
Fl.
Vib.
Pno.
pp
mf
pp
mf
pp
pp
mp
pp
sffz!
pp
mf
ped.
118
Fl.
Vib.
Pno.
pp
pp
ppp
mf
pp
ped.
sffz!
pp
mf
pp
121
Fl.
Vib.
Pno.
pp
f
pp
f
pp
mf
pp
mf
pp
ped.
sffz!
pp
pp
sost.

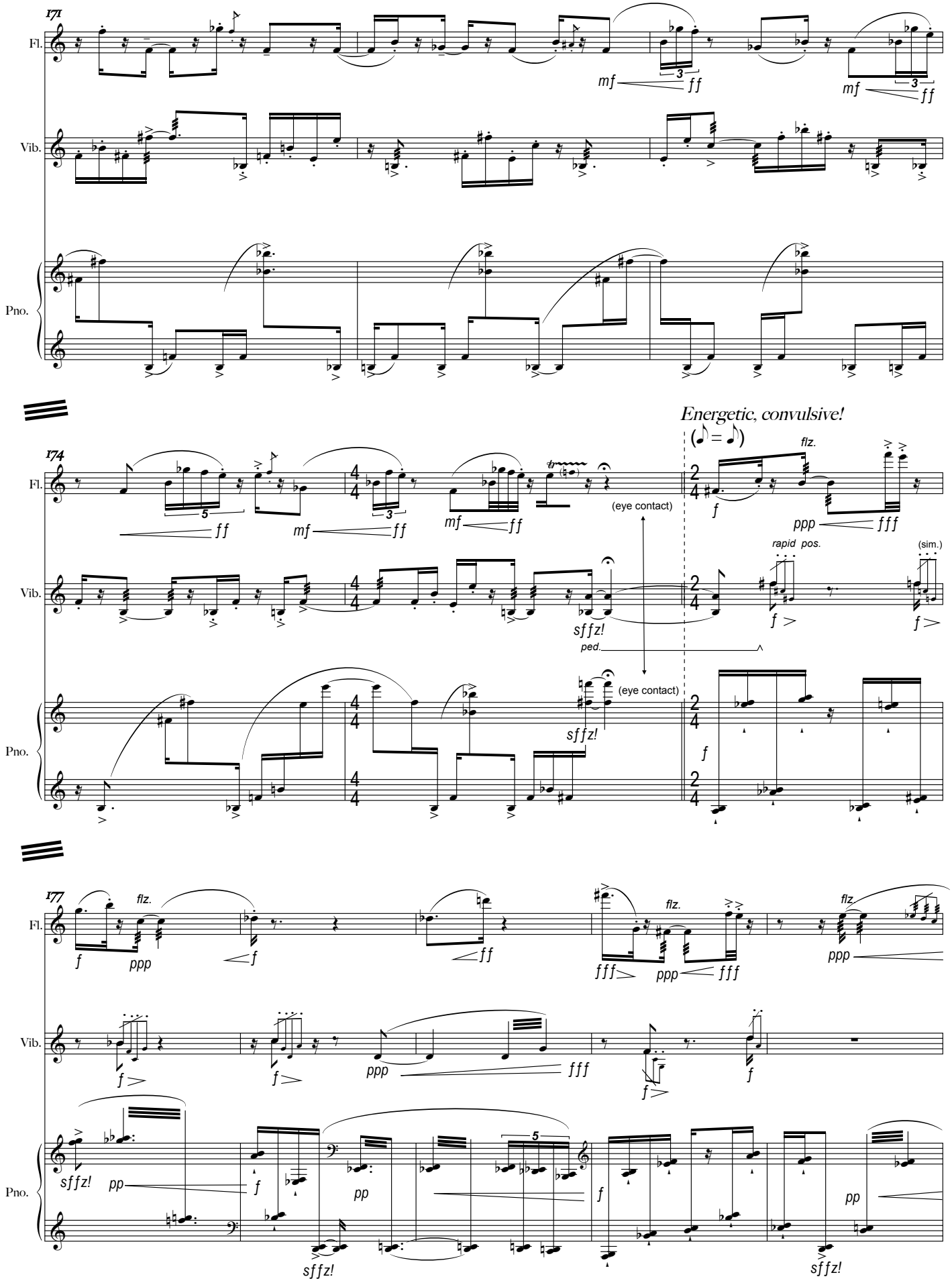

125
Fl.
Vib.
Pno.
pp
f
mp
mf
sffz!
ped.
sost.
129
132
continue
rapid pos.
ppp

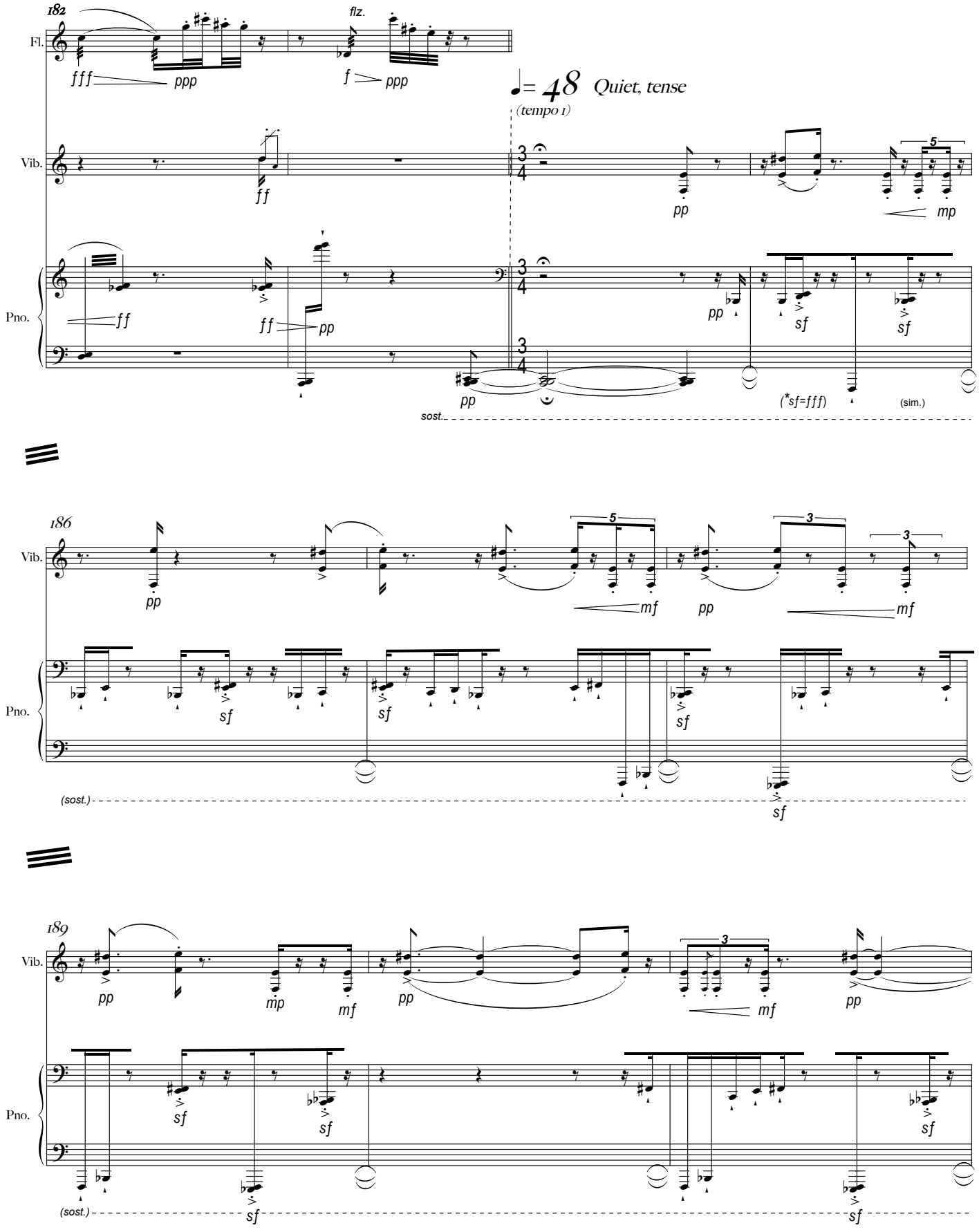

Animated, dance-like
135
Fl.
Vib.
Pno.
Subdued, mysterious (♪ = ♪)
138
141
motor on
ped.
sub.

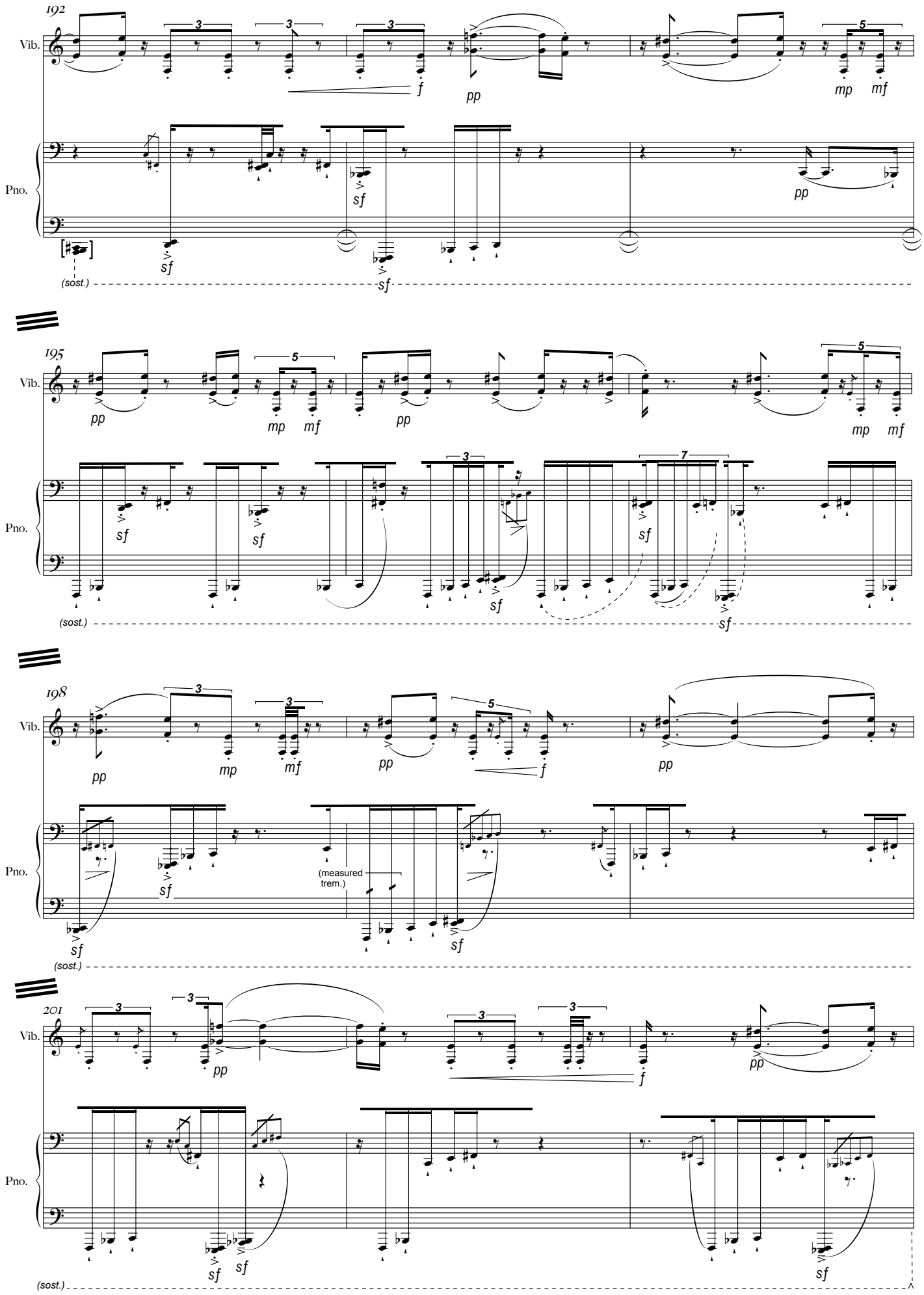

144
Fl.
Vib.
Pno.
ped.
147
motor off
150

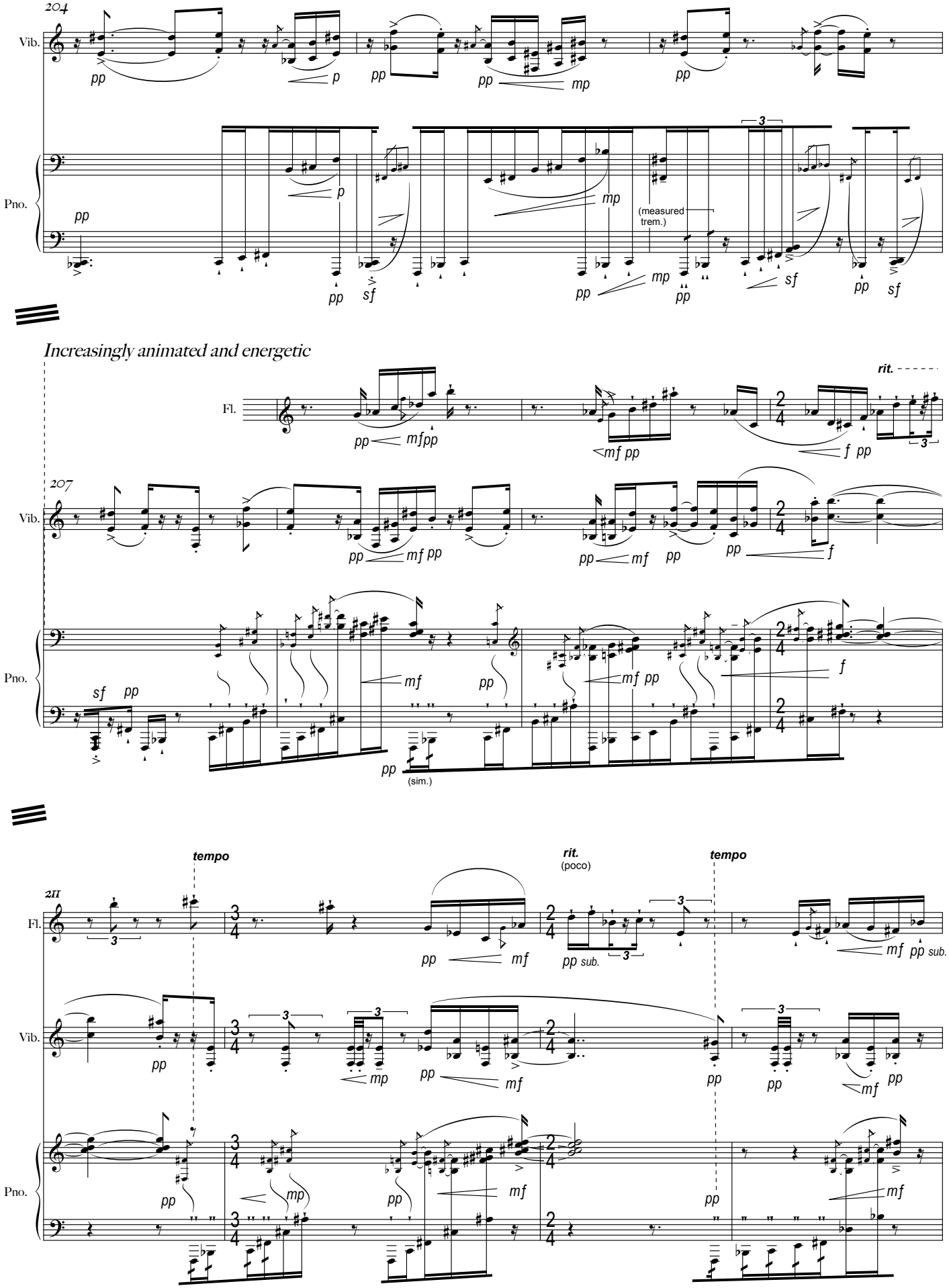

♩= 72 (3 ♪= ♪)
153
Fl.
Vib.
Pno.
(non dim.)
Energetic, driven
flz.
pp
p
mf
rapid
(sim.)
mf sub.
156
ff
mf
ped.
159
flz.

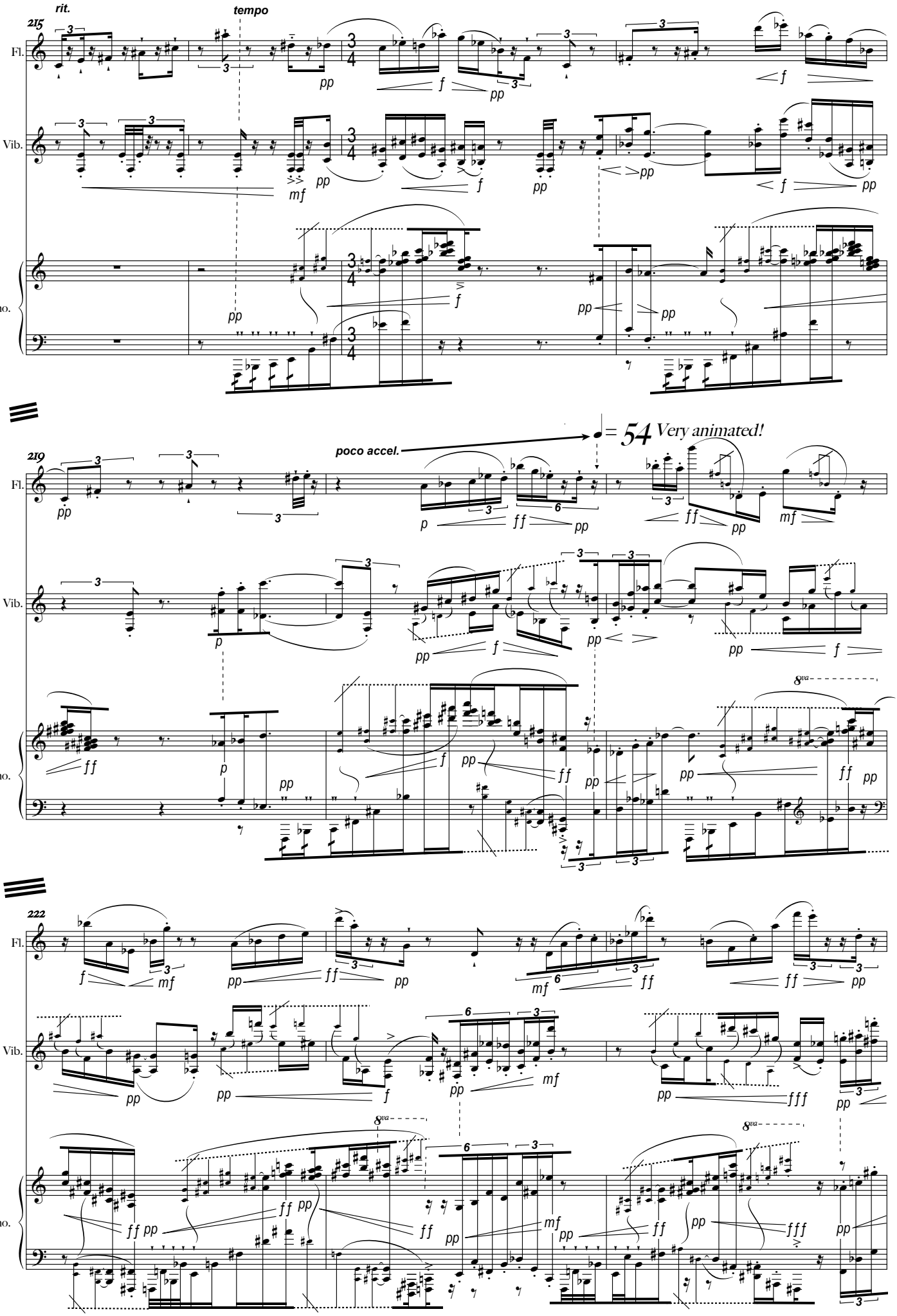

162
Fl.
Vib.
Pno.
165
ped.
168
flz.
sf

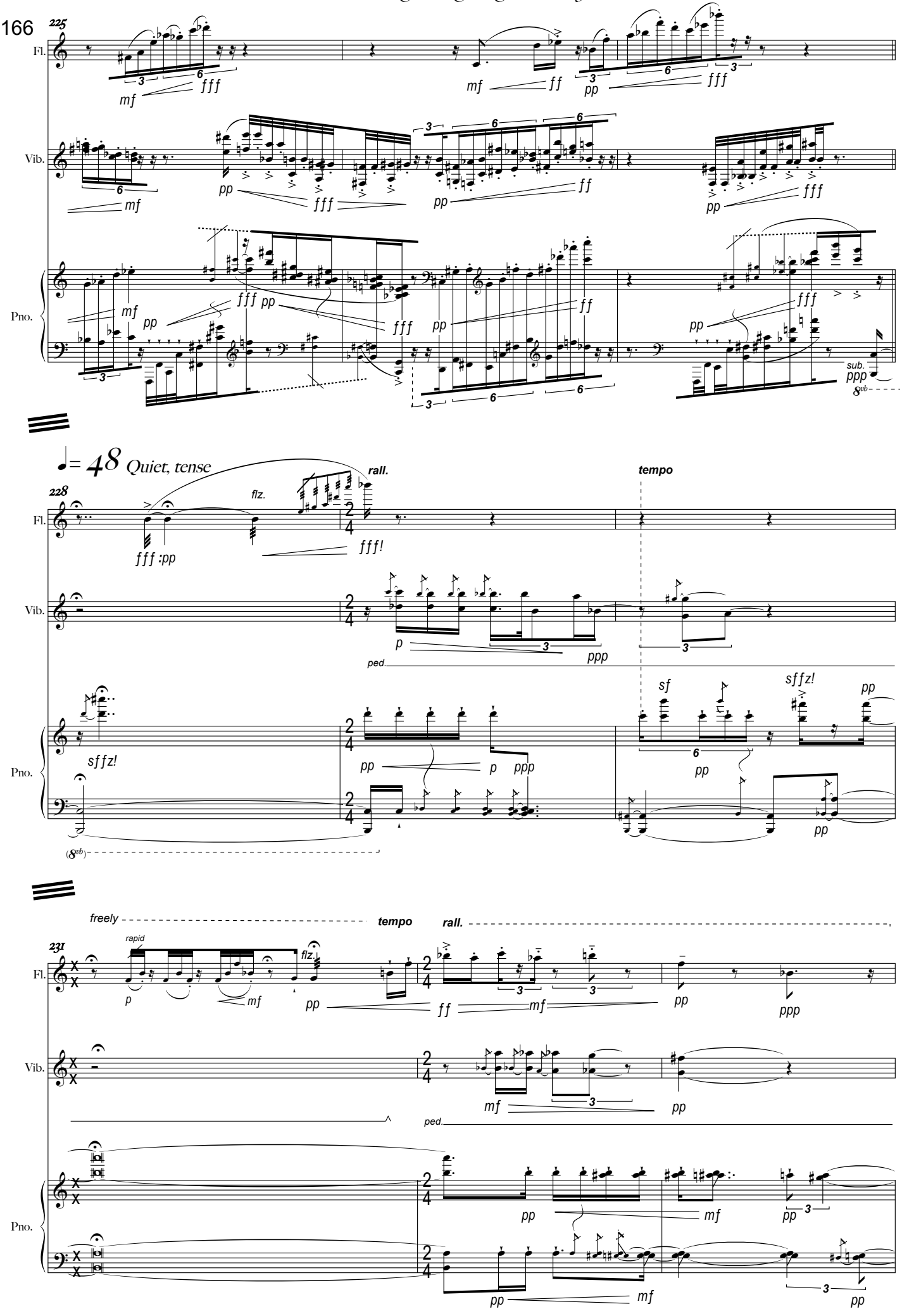

171
Fl.
Vib.
Pno.
mf
ff
mf
ff
174
Energetic, convulsive!
(♪ = ♪)
flz.
(eye contact)
(eye contact)
rapid pos.
(sim.)
sffz!
ped.
177
flz.
flz.
flz.
sffz!
pp
sffz!
sffz!

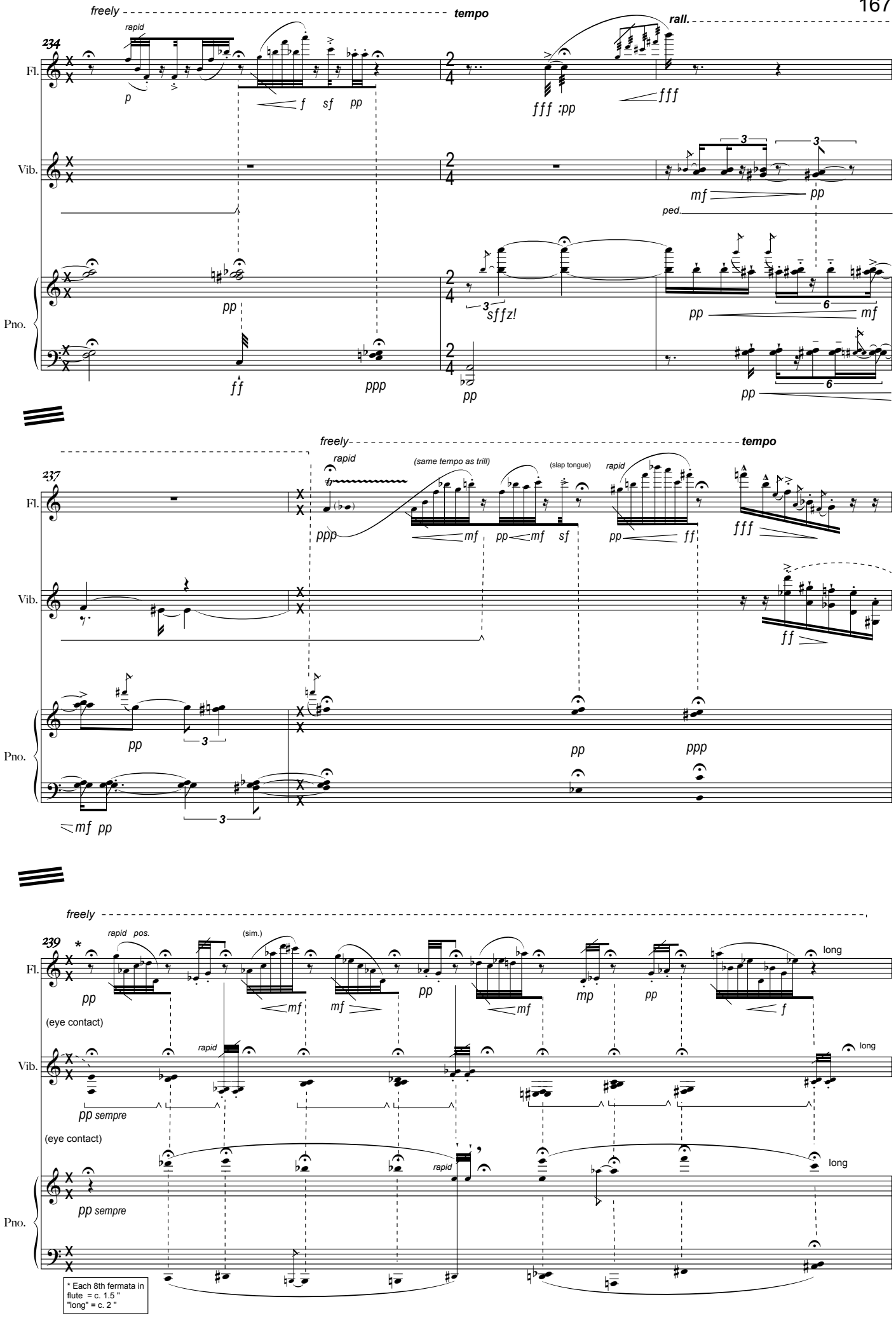

182
Fl.
fff
ppp
flz.
f
ppp
♩= 48 Quiet, tempo 1
Quiet, tense
Vib.
ff
pp
mp
Pno.
ff
ff
pp
pp
sf
sf
pp
(*sf=fff)
(sim.)
sost.
186
Vib.
pp
mf
pp
mf
Pno.
sf
sf
sf
sf
(sost.)
189
Vib.
pp
mp
mf
pp
mf
pp
Pno.
sf
sf
sf
(sost.)
sf
sf

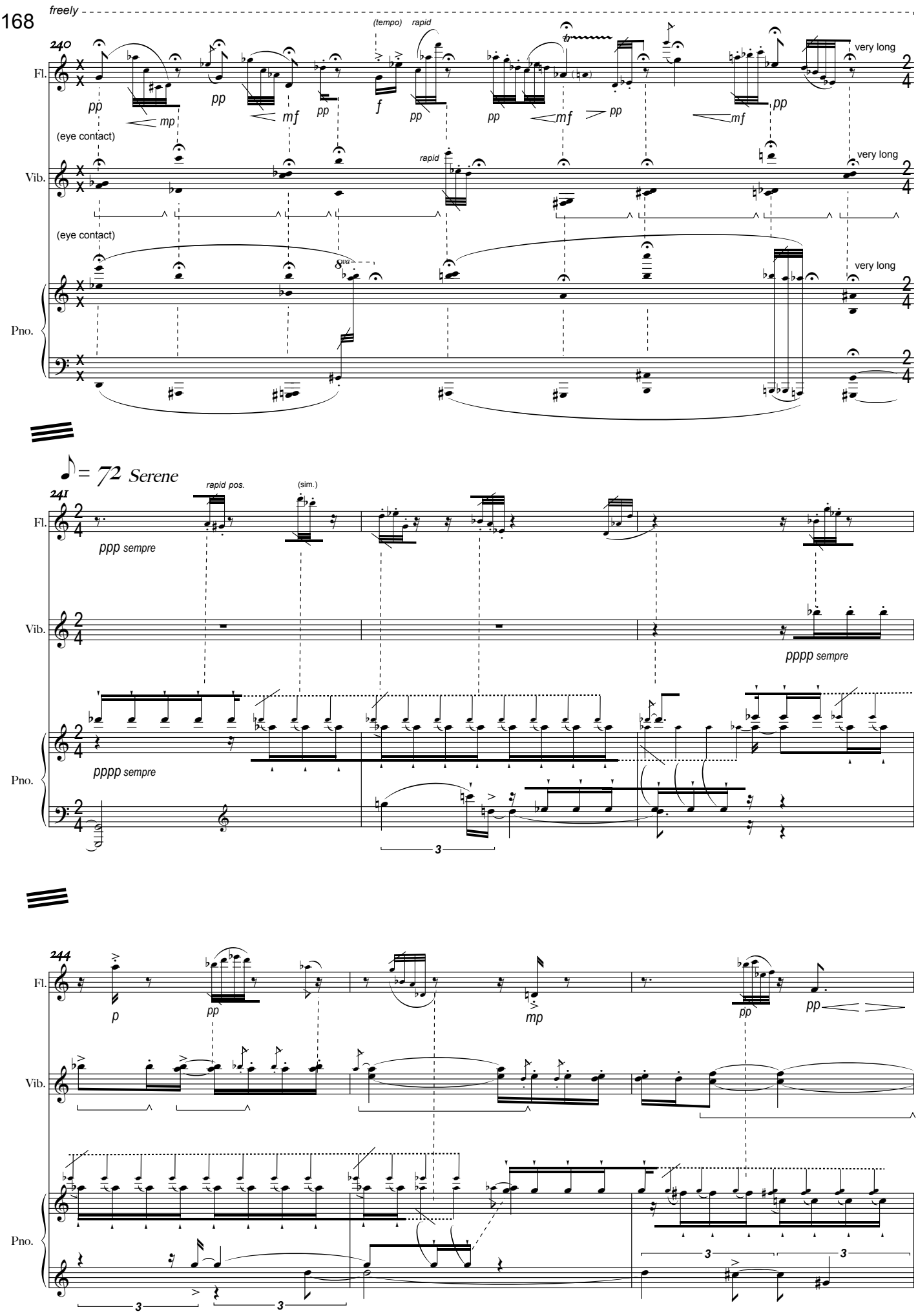

192
Vib.
Pno.
(sost.)
195
198
(measured trem.)
201

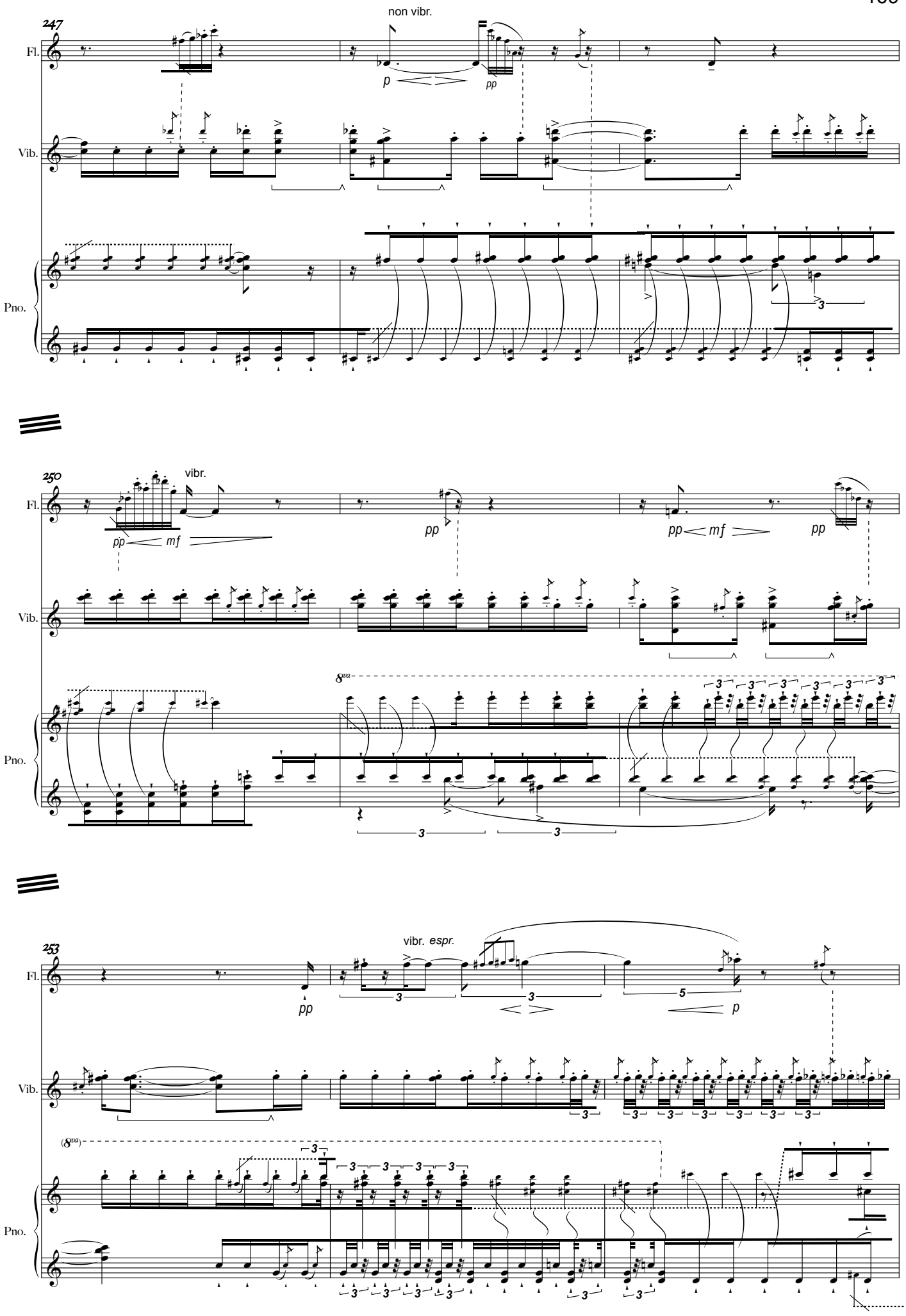

204
Vib.
Pno.
(measured trem.)
Increasingly animated and energetic
Fl.
rit.
207
(sim.)
tempo
rit.
(poco)
tempo
211
pp sub.

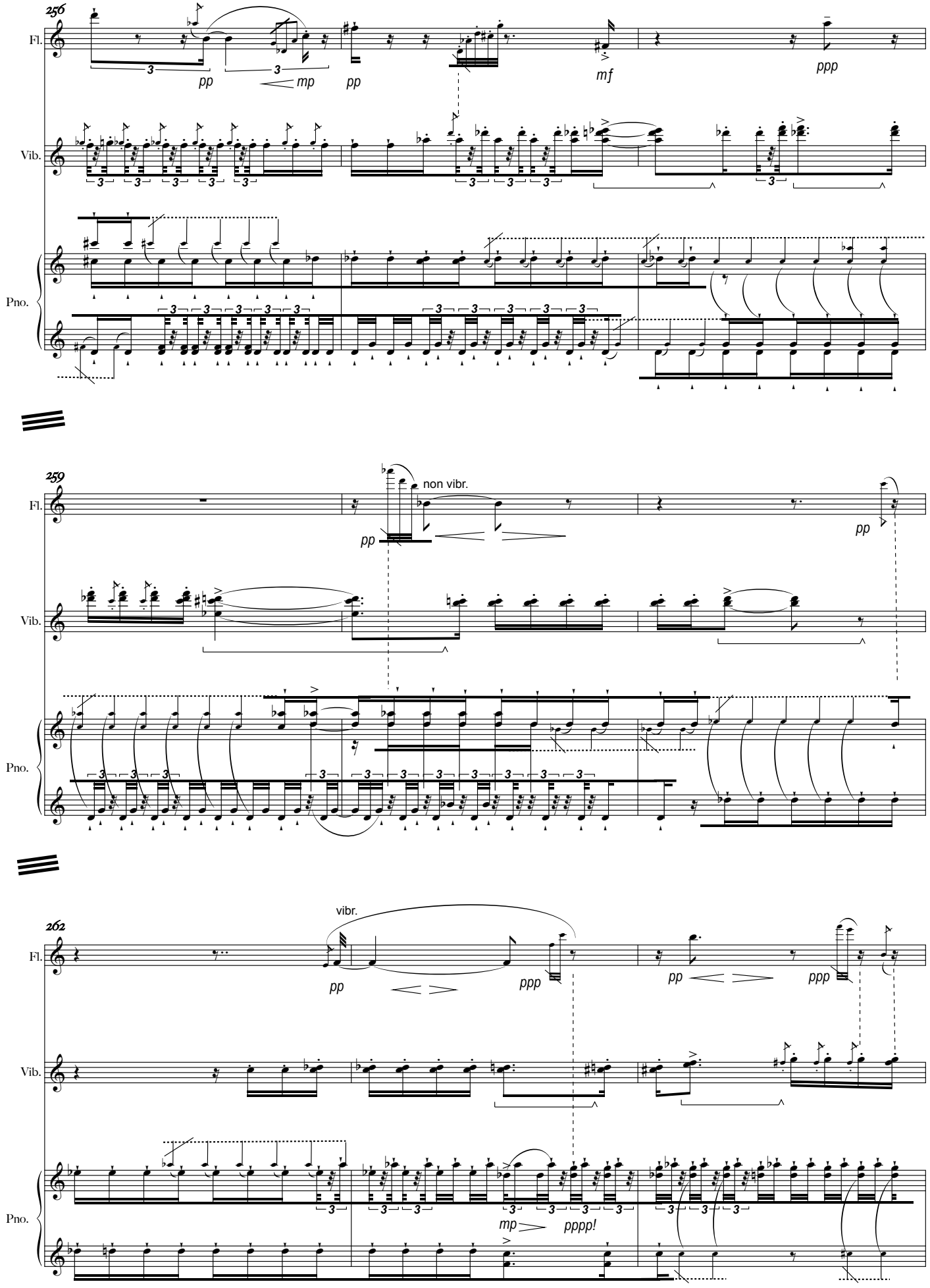

215
rit.
tempo
Fl.
Vib.
Pno.
219
poco accel.
= 54 Very animated!
222

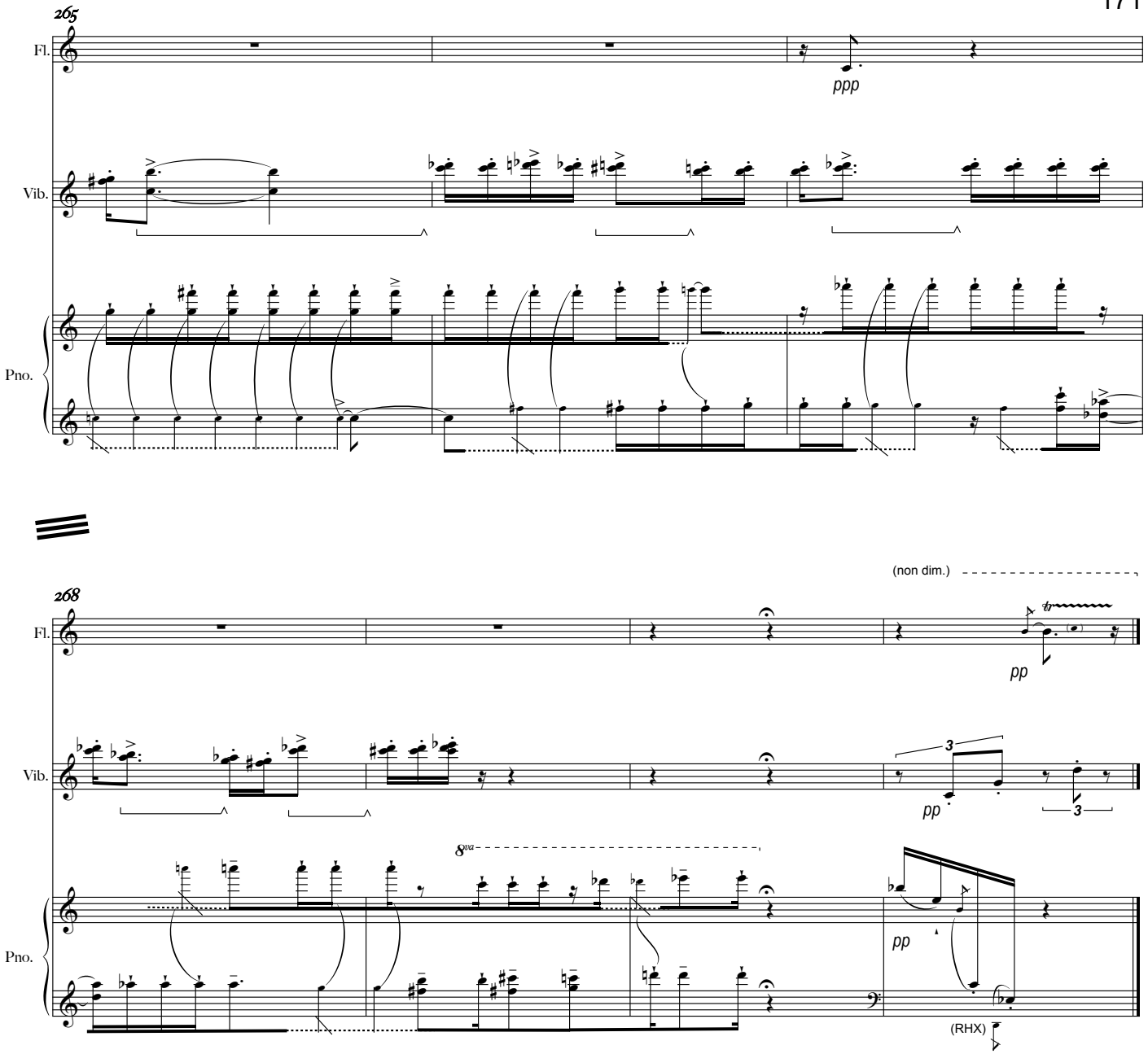

225
Fl.
Vib.
Pno.
mf
fff
pp
ff
sub.
ppp
= 48 Quiet, tense
rall.
tempo
228
flz.
fff :pp
fff!
p
ped.
sffz!
sf
sffz!
(8vb)
freely
tempo
rall.
231
rapid
flz.
mf
ff
ppp


freely
tempo
rall.
234
rapid
Fl.
Vib.
Pno.
ped.
sffz!
237
(same tempo as trill)
(slap tongue)
239
rapid pos.
(sim.)
long
(eye contact)
pp sempre
* Each 8th fermata in flute = c. 1.5 "
"long" = c. 2 "


freely
240
(tempo)
rapid
very long
Fl.
Vib.
Pno.
(eye contact)
pp
mp
mf
f
rapid
very long
very long
♪ = 72 Serene
241
rapid pos.
(sim.)
ppp sempre
pppp sempre
pppp sempre
3
244
p
pp
mp
pp
pp
3
3
3
3


247
non vibr.
Fl.
Vib.
Pno.
p
pp
3
250
vibr.
pp
mf
8va
253
vibr. espr.
5
(8va)


256
Fl.
Vib.
Pno.
pp
mp
pp
mf
ppp
259
non vibr.
pp
pp
262
vibr.
pp
ppp
pp
ppp
mp
pppp!




DH 4 March, 2008
34 Years Old